

SOUND TRACK!

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June 1987

DYNAMIC FILM
MUSIC LABELS

intermezzo



Interview:
Christopher Palmer



Interview:
George
Korngold

MASTERS
FILM MUSIC POLL

THE FINAL RESULTS

THE
ACADEMY
AWARDS:
IN PERSPECTIVE



David J. Rimmer, Manchester, England:

As a SOUNDTRACK! contributor who has offered some criticisms of James Horner's music, I feel I should respond to Mr. Bothma's point in the March edition. I think many film music devotees do object to a Goldsmith clone (or clones) because in art, unlike in genetic engineering, they are decidedly inferior to the originals. Horner has perhaps drawn the most fire for his Goldsmith-inspired approach, but other composers have also been guilty of a little sleight-of-hand. Much of the problem does stem from presenting composers with temp tracks they cannot live up to. Alan Silvestri is not going to write a score the equal of NORTH BY NORTHWEST or FIRST BLOOD, yet this is precisely what the producers of BACK TO THE FUTURE expected of him. Hence it becomes a cycle of younger composers having to accept assignments in which they must emulate established works of note. Horner's case is especially pointed because a number of scores that have set him in the limelight have been sequels to Goldsmith-composed films. However there is hope, a number of his more recent scores are more experimental; indeed the type of material Horner says he prefers.

James Lochner, Austin, Texas, USA:

I was pleased to see a copy of your poll in a recent SOUNDTRACK! magazine. I am a collector of not only great film music but also scores that have been nominated for Academy Awards (note the irony). Unfortunately, the scores that are often nominated for Oscars do not necessarily reflect the year's best in film music. Be that as it may, I get very annoyed when a nominated score is not released on vinyl. Therefore, I was pleased to see some recent nominees in your poll, such as CROSS CREEK, THE POSEIDON ADVENTURE, SHANKS, and UNDER THE VOLCANO.

LETTERS

John William Waxman, Westport, Conn., USA:

THE SPIRIT OF ST. LOUIS Symphonic Suite premiere scheduled for May 20, 1987 at the National Air and Space Museum in Washington, D.C. has been cancelled. There will be several performances of excerpts from the Suite in several major cities in the USA throughout 1987. We are now looking forward to a 1988 premiere.

Paul Jessen, Blackburn, England

It is rather disheartening to see a number of the 'Choices Most Wanted' in your Masters Film Music poll. None of the Goldsmith apart from MAGIC show him in top form, nor do the Bernstein scores. The problem isn't that any of the scores are bad, but that there is so much better. There are a number of milestones that would make excellent records: BIG WEDNESDAY (Poledouris), TOM HORN (Gold), THE HEIRESS (Copland), THE HAUNTING (Humphrey Searle), SYBIL (Rosenman), Friedhofer's THE BANDIT OF SHERWOOD FOREST, THE BISHOP'S WIFE and JOAN OF ARC, and from the ubiquitous Mr. Goldsmith THE SATAN BUG (far more involving than the bland NIGHT CROSSING), SECONDS, THE MEPHISTO WALTZ, CABO BLANCO (whose spine does not tingle to the strains of Goldsmith's music when Bronson walks down the street through the rain?).

José Luis Martínez Rodríguez, Alicante, Spain:

The other day I bought the "Espressioni" album, a curious, somewhat atonal work by Bruno Nicolai, with a 1972 copyright date. The theme on that LP is identical to "Fata Morgana" from Ennio Morricone's soundtrack album from LE PROFESSIONNEL (1981). Who can shed light on this mystery?

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DEADLINE!

The Filmtrax label will release a studio re-recording of the Jerry Goldsmith concert that took place March 10 in London. On the program were suites from THE BLUE MAX, MASADA, GREMLINS and "The Generals" (MacARTHUR and PATTON); medleys of TV themes (THE MAN FROM U.N.C.L.E., Dr. KILDARE, ROOM 222, THE WALTONS, BARNABY JONES) and motion picture themes (THE SAND PEBBLES, CHINATOWN, A PATCH OF BLUE, POLTERGEIST, PAPILLON, THE WIND AND THE LION) as well as individual themes from STAR TREK, HOOSIERS, RAMBO, ISLANDS IN THE STREAM and LIONHEART.

Telarc has just released an interesting collection of music from film and TV westerns entitled "Round-up" (LP: DG 10141; CD: CD 80141). Erich Kunzel and the Cincinnati Pops play Christopher Palmer's arrangements of Bernstein's MAGNIFICENT SEVEN (5'29"); Waxman's The Furies Suite (4'03"); TV Theme Suite: BONANZA, RAWHIDE, WAGON TRAIN, THE RIFLEMAN (4'27"); Newman's HOW THE WEST WAS WON (7'21"), Tiomkin's GUNFIGHT AT THE O.K. CORRAL (8'33") and HIGH NOON (2'29"), Moross's THE BIG COUNTRY; Bruce Broughton's SILVERADO (4'30") plus a cowboy song medley (10'05"), Rossini's William Tell Overture (3'33") plus sound effects and even vocals by Frankie Laine and chorus!

What's going on at Varèse? Well, they're planning a June release for Danny Elfman's PEE WEE HERMAN'S BIG ADVENTURE. This amusing score combines the musical styles of Bernard Herrmann with Nino Rota to great comedic effect. Now if only Varèse would record the music from Herman's cult Saturday morning TV show, PEE WEE'S PLAYHOUSE... Also in June, a remastered CD of Bruce Broughton's THE BOY WHO COULD FLY and Erich Wolfgang Korngold's Symphony (formerly on RCA — now remastered). An LP of Carter Burwell's music to the two cult movies made by the Coen brothers (2 young independent producers): BLOOD SIMPLE and the new RAISING ARIZONA is soon due. Elmer Bernstein's AMAZING GRACE AND CHUCK will be out in summer with the CD to follow a month later. LPs for Jerry Goldsmith's LIONHEART (Volume 1 and 2) will appear in August with the CDs shortly thereafter. There will be two digital LPs (and one CD) celebrating Miklos Rozsa's 80th birthday, with Elmer Bernstein conducting excerpts from PLYMOUTH ADVENTURE, DEAD MEN DON'T WEAR PLAID, previously unrecorded overtures to BEN-HUR, EL CID and QUO VADIS? among others. (*Colosseum issued a double album with the same material in mid-May. Ed.*) The company is also planning several anthology CDs: Best of Varèse Horror Movie Themes, Best of Varèse Science Fiction and Fantasy Themes, and individual CDs containing Best of Jerry Goldsmith, Georges Delerue and Elmer Bernstein. The latter 3 CDs will also contain items previously unavailable on CD.

Recent and forthcoming scoring assignments: THE RITES OF SUMMER and MAN ON FIRE (John Scott). RoBoCOP (Basil Poledouris). HER SECRET LIFE, HOUSE ON SULLIVAN STREET and MAID TO ORDER (Georges Delerue). A PRAYER FOR THE DYING and MASTERS OF THE UNIVERSE (Bill Conti). WALK LIKE A MAN (Lee Holdridge). BERLIN BLUES (Lalo Schiffrin). EMPIRE OF THE SUN (John Williams). AIR ARM and INNERSPACE (Jerry Goldsmith). JIMMY REARDON (Elmer Bernstein). SECRETS OF THE SAHARA (Ennio Morricone). FATAL ATTRACTION and WILDFIRE (Maurice Jarre). L'INTERVISTA (Nicola Piovani). WILLOW and LITTLE NIKITA (James Horner).

David P. James

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Some time after receiving an Oscar for ANNIE HALL, Woody Allen remarked to an interviewer, "I know it sounds horrible, but winning that Oscar for ANNIE HALL didn't mean a thing to me. I have no regard for that kind of ceremony... When you see who wins those things, or doesn't win them, you can see how meaningless this Oscar thing is." Despite being nominated this year for HANNAH AND HER SISTERS, Allen was to be found Oscar night in his customary position as clarinetist at Michael's Pub in New York. Although Allen is only one of a few artists to publically denounce the awards, his comments underline some undeniable facts about the value and importance of the Academy Awards.

In an era where the Oscars are but one among dozens of award shows, the hype that surrounds the broadcast still exists. By now, even the most disinterested observers are aware that the winners of the golden boy statuette are the products of excessive media campaigns and the beneficiaries of extenuating circumstances that made their victories possible as opposed to truly being the best in their respective categories.

ROBERT TOWNSON
AND
KEVIN MULHALL

THE ACADEMY IN

This result has been made apparent by years of instances where a particular award has obviously been awarded on the basis of political or social reasons rather than strictly for artistic merit. For recent examples of this, ask yourself the following questions: At this point in his career is Steven Spielberg truly deserving of the Irving G. Thalberg Memorial Award, or is the Academy merely licking its wounds after the beating they took last year over the omission of Spielberg from its directing category? Was Henry Fonda's performance in ON GOLDEN POND actually the best of his career and the only one deserving of an Oscar, or was this simply the last chance the Academy had to award this great acting veteran a statuette?

By not developing a consistent stance in the nominating and awarding procedures the Academy has throughout history rewarded mediocrity and ignored excellence. There is little evidence to suggest that this is not true of the category for film music.

Allegedly, the awards are selected by Academy members of the industry in each area. For example, musicians nominate musicians, editors nominate editors, etc. However, a review of the Academy's track record would seem to negate the credibility of this practice. In 1977 Jerry Goldsmith's score for ISLANDS IN THE STREAM, arguably the best of

his career, failed to garner a nomination. Though Goldsmith has received many nominations throughout his career, he has won only once, whereas Giorgio Moroder copped the Oscar three times. In fact, Moroder's score for MIDNIGHT EXPRESS (1978) defeated John Williams' SUPERMAN and Goldsmith's own THE BOYS FROM BRAZIL. But just after we had achieved a modicum of recovery, we were hit with the news that Vangelis' CHARIOTS OF FIRE had been chosen in favor of Alex North's DRAGONSLAYER and Williams' RAIDERS OF THE LOST ARK. Most film enthusiasts were willing to accept Georges Delerue's victory for A LITTLE ROMANCE over Goldsmith's magnum opus STAR TREK the year previously, because of the general affinity felt towards the talents of the likable French composer.

But outside of an effective main title, Vangelis' score is anachronistic and dramatically ineffectual, scoring a victory only as an album. The Vangelis victory further secured feelings of disenchantment with the awards ceremony, although it has been slightly alleviated by the trend in recent years to award the statuette to more "legitimate" scorers such as Williams, Jarre

or Barry. But even then it is questionable whether or not these composers deserved their awards for these particular scores.

During the golden age such oversights were not quite so glaring. Though again they may not always (or ever) have chosen what was actually the best score from that year, at least the most talented and prolific composers were generally well treated. Because of the sheer number of scores turned out by each composer, everyone always had a full roster of work to submit when it came time for the nominating. Throughout the forties and fifties it was as though the Academy simply went sequentially through a list of 5 or 6 composers and presented them each with 2 or 3 awards over the period of about 15 years. One year Max would win, next year maybe Franz, then Miklos or Alfred...repeat. More often than not this system proved relatively inoffensive (though surely at the time tempers flared as a result of some decisions), with the exception of the total omission of all post 1941 works by Bernard Herrmann. Throughout the sixties this system began to erode as increasing numbers of "outside" musicians began to take up residence in Hollywood and practice their skills at film scoring. Everyone has favorite examples of the Academy's mis-

guided choices. In 1962 we would see LAWRENCE OF ARABIA defeat TO KILL A MOCKINGBIRD. In 1970 LOVE STORY would triumph over PATTON.

In addition to such oversights the Academy has also been guilty of more blatant and shameful mistakes. For example awarding Michael Gore an Oscar for 'Best Original Score' for FAME when in fact this was a song score and nominated in the wrong category. We would see this type of error occur again this year.

The pattern now of the Academy is that rather than striving to achieve more legitimacy, they instead attempt to make up for their errors in judgement by granting token "achievement awards" in lieu of giving credit where and when credit is due. Last year the Academy put both composer Alex North and actor Paul Newman (at the ripe old age of 62), both of whom have been nominated endlessly but have never won, out to pasture with lifetime achievement awards. With North's award representing his work on A STREETCAR NAMED DESIRE, DEATH OF A SALESMAN, UNCHAINED, SPARTACUS, WHO'S AFRAID OF VIRGINIA WOLF? and DRAGONSLAYER among so many others, his must be the weightiest Oscar in history.

The corollary to this pattern is the habit of favoritism often ascribed to the Academy. North, Goldsmith, Williams, Bernstein, Barry and Jarre have all collected numerous nominations (though

The point here is that the Academy seems to follow two lists: one for candidates who are "safe" or the "insiders", and one for those who are "dangerous" or "outsiders". Admittedly this helps explain other categories more so than music, such as why Dennis Hopper was nominated this year for HOOSIERS instead of the superior but controversial BLUE VELVET. This is perhaps the only "logical" reason Ennio Morricone failed to bag an overdue award this year for his much loved score for THE MISSION, but it does not explain why Herbie Hancock won instead (when in fact the great majority of music in ROUND MIDNIGHT was not even composed by Hancock -- more Oscar confusion). And it doesn't explain why Maurice Jarre has won 3 times for best original score and Alex North never has. Ultimately what we are left with is contradiction upon contradiction.

In recent years the trend had seemed to be that the Academy was taking great care in making a peace offering to those composers who have dedicated their careers to film scoring...and then came Herbie...end of theory.

At this point, having determined that the circumstance outweighs the score, it seems likely that both Goldsmith and Bernstein are "due" for Oscars very soon. In Goldsmith's case (as the Academy has always justifiably had great respect for the Franklin Schaffner/Jerry Goldsmith col-

laborations of the past), his score for LIONHEART may afford him his best chance since STAR TREK. However, both men are so firmly established

AWARDS PERSPECTIVE

for Goldsmith and Bernstein, being jointly the two most prolific and consistently excellent of all composers, the circumstance of each of them having won on one single occasion seems something not less than a travesty. Alfred Newman collected a likely unbeatable 9 statuettes though all but one (THE SONG OF BERNADETTE) were for score adaptations as opposed to original music.

This year Mancini, in collaboration with Leslie Bricusse (another Academy favorite) was nominated for the song "Life In A Looking Glass" from the film THAT'S LIFE. The song itself is a fairly insignificant effort and it is doubtful that, outside of those who saw the film (since there was no recording), there is anyone else who has even heard it. This is an indication of the Academy's propensity to nominate Mancini's work regardless of its popularity, although he has always been considered a popular composer, not always justifiably so. Similarly, Leonard Rosenman's nomination this year for STAR TREK IV seems more likely to be a vote of respect for the composer rather than a vote of admiration for the score.

in their careers that an Oscar or lack of an Oscar is quite insignificant outside of perhaps a personal satisfaction for the men themselves. Jerry Goldsmith's music, or anyone else's for that matter, speaks for itself regardless of whether it goes awarded or unawarded. A poor film score is no better if it captures an Oscar and likewise an exceptional work becomes no less exceptional by not winning.

In fact, the only truly positive factor to be offered from this entire bloated ceremony is that a statuette can help an artist gain a higher profile and perhaps garner more quality assignments or just work in general. Even this may be hard to prove, for although Delerue's Oscar for A LITTLE ROMANCE and Conti's THE RIGHT STUFF victory saw both composers working often on major American films after their victories, their production has since tailed off considerably (though Delerue had a strong showing in 1986), leading one to believe that the tangible benefits of an Oscar victory are at best a temporary expedient. But if the Academy Awards are both tangibly and artistically unsatisfying, where does that leave them?

There are moments when nothing much happens in the film music industry. And then there are times when events happen at a fast clip. The period between February 12th and February 22nd has been very eventful here in Munich.

From February 12th to the 15th, John Scott, producer George Korngold and orchestrator John Fiddy were in the Bavaria Music Studio to record a film score for the Columbia picture *THE RITES OF SUMMER* (produced by Mark Tarlov, who was also present at the recording sessions). And from February 18th to the 22nd, Elmer Bernstein and Christopher Palmer were in the ARCO studios to record Elmer's score for *AMAZING GRACE AND CHUCK* with the Bavarian State Opera.

First there's an interview with George Korngold about *THE RITES OF SUMMER* and about producing soundtrack albums in general, with brief comments by John Scott on his music. During the interviews both Mr. Korngold and Mr. Scott displayed remarkable patience and limitless courtesy.

I found it interesting to notice that even during the recording sessions certain changes were made to the score: complete bars were cancelled and flute parts were substituted by an oboe. Whenever there were errors in the performance of the music, or a weak performance of the orchestra at some point, George Korngold's voice "from outer space" interrupted the session; he was in the mixing booth, while John Scott conducted the orchestra.

Matthias Bädinger: Mr. Korngold, what brings you to Munich?

George Korngold: We recorded the score for a new Columbia picture called *THE RITES OF SUMMER* with music by John Scott, who had previously written the music for *GREYSTOKE*, *KING KONG LIVES* and *THE SHOOTING PARTY*. He is a wonderful musician.

MB: Are there any well-known actors in this movie?

GK: No, there are mostly unknown actors. It is a story of 4 boys that are taken into the wilderness by a sort of scout-leader who is older than they are. The film deals with the adventures that they have there.

MB: You were the artistic and technical supervisor?

GK: Yes, what one would call the producer.

MB: When I was with you at the studio yesterday, I had the impression that John Scott was "only" the conductor, whereas you were the person who took care of the artistic matters, for example at one point you said, "This flute is playing too loud," and details like that...

GK: Absolutely, because John Scott hears the music as performed by an orchestra, while I hear it as a recording and that is always slightly different from what you hear in the concert hall.

MB: In late January you were also in Nuremberg for a few days...

GK: We recorded a complete LP consisting of 72 minutes of music by Miklos Rozsa. That's in honor of his 80th birthday, which is in April this year. Elmer Bernstein was the conductor and it was a very pleasant time. We used the Nuremberg Symphony Orchestra and recorded the music at the Colosseum studio. We did *EL CID*, *BEN-HUR*, *QUO VADIS?*, *STORY OF THREE LOVES*, *SHERLOCK HOLMES*, *DEAD MEN DON'T WEAR PLAID*, *STRANGE LOVES OF MARTH AIVERS*. In all, we did 11 pieces and only one of these has been previously recorded.

MB: Could you briefly sketch the various steps you have to undertake in producing a soundtrack album?

GK: It depends if you're working for a major company or if you're an independent. It's pretty similar actually. First, you have to come up with an idea for an album or a repertoire. If you're working for a major company and they like the idea they'll finance the album. Otherwise you may have to find financing, which I never do. I only do it if a company wants it done. We then have to find the correct venue, the studio, the country where it's to be done, the orchestra, most importantly the right conductor for that kind of music. We hire them, we make the schedules and then go into the studio and do what you saw me doing yesterday, the artistic production. After that, I always do my own editing, and if necessary my own re-mixing. I don't let engineers do it. And then we follow through to the end of a final disc -- that means, we take care of the covers and the liner notes and the wording on the cover. Sometimes we help with the publicity, if it's for a major company -- straight through till the record's in the stores.

MB: Who decides if there will be a soundtrack album or not?

Matthias
Bädinger:

KORNGOLD'S IN THREE MEASURE FOR



GK: If it's a current film you either buy the soundtrack -- that's a different story: then you just have to get it into production -- or you re-record it in another country because the soundtrack of an American picture is very expensive. And that's up to the film company if they want to do it, or the record company who suggests it to the film company. But in the case of Varèse Sarabande who specialize in film albums, I see them every week. We have a discussion and they always ask for ideas and advice about what to do next. That's how things get started, with ideas.

MB: Which company do you work for?

GK: No company. I'm actually more or less retired.

MB: What is your special function when you produce soundtrack albums?

GK: I think I've described that. In my case it's because I've been both in the film business and the record business that I really know both sides of the story. So my function can be as a consultant or as the actual producer. And I guess people like to use me because I have a lot of experience in this particular field.

MB: How many copies are normally made of a soundtrack LP?

GK: If you're speaking about the American market, if it's a soundtrack album or a re-recorded soundtrack album from a current picture and if it's a well-known, successful picture, you would probably start with 5,000 LP's, 5,000 cassettes and maybe 2,000 compact discs. And if it's something like this Rozsa record we probably start with 3,000 LP's and still 2,000 compact discs, because CD's sell very well now. I'm speaking of a company like Varèse. A major company would maybe press 10,000 copies because they have a good distribution and they can probably sell them. But mind you: there are some record albums such as WITNESS that sold over 40,000 copies just in America. If you initially order too many copies you can get stock problems, because wholesalers and stores are allowed to return unsold units; I don't think they can do that in Europe. But if a store in America orders 200 records and can only sell 100, they send you the 100 unsold copies back, and you have to take them. So it's best not to be caught with too much stock. And it's easy to re-order. If you run out of the first 5,000 copies, in two

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The Film Music Orchestrator

CinemaScore is devoted to exploring film music from the viewpoint of the composer as well as the viewer. **CinemaScore** caters to the professional as well as the layperson; its readers include working and retired film composers, music editors, writers, musicians, agents, musicologists, students, libraries, soundtrack album producers and collectors, and fans of movies and movie music.

CinemaScore studies the composer's point of view through profiles and interviews; it analyzes their work through critiques of recent and vintage scores and soundtrack albums; and it looks further behind the scenes to highlight the contribution of music editors, sound designers, orchestrators, musicians and the other craftsmen who are involved in creating a film score.

CinemaScore appears about once or twice a year, but the issues are thick ones, about 40 pages each (nearly 80 for Double-Issues) packed with information, interviews and reviews -- all profusely illustrated with photographs and artwork. **CinemaScore** truly is THE film music journal -- no other magazine anywhere covers film music in such depth, or which such affection for its topic.

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CINEMAScore #13/14 (Winter 1985/86). Double-Issue. \$4.00.

Interviews: Herman Stein, Arthur B. Rubinstein, David Shire and Craig Huxley on 2010, Ronald Stein, Craig Safan, Ennio Morricone on ONCE UPON A TIME IN AMERICA, Basil Poledouris on FLESH & BLOOD, Pino Donaggio on BODY DOUBLE, Elmer Bernstein on GHOSTBUSTERS, James Horner on STAR TREK II, John Harrison on DAY OF THE DEAD, Carl Davis on CHAMPIONS.

Retrospectives: DRAGONSLAYER (Alex North), WEREWOLF OF LONDON (Karl Hajos).

Technicalities: Film Music Editor II

CINEMAScore #11/12 (Winter 1983). Double-Issue. \$4.00.

Interviews: Jerry Goldsmith on POLTERGEIST/NIMH, Brian May, Lee Holdridge, James Horner, Fred Katz, Richard Band on METALSTORM, Bob Cobert on WINDS OF WAR, Morricone on THE THING, Lalo Schiffrin on AMITYVILLE, Wendy Carlos (et al) on TRON.

Retrospectives: RETURN OF THE JEDI (John Williams), D.O.A. (Dimitri Tiomkin)

Collector's Corner: POO Records: The Bitter Fruits of Bootlegging.

Technicalities: The Film Music Editor.

CINEMAScore #10 (Fall 1982).

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CINEMAScore #9 (Fall 1981).

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U.S.A.

nights they can print you another 5,000. That's better than having 10,000 units and being stocked with 5,000 if nobody wants them.

MB: How much does it cost to produce that many records, let's say for 3,000 units?

GK: It depends on the cover and so on. But I would say 3,000 copies probably would cost you about \$4,500 with everything, that's with cover and labels and the whole thing. (But excluding royalty payments, travel expenses to Europe, hiring the orchestra and the studio, and so on. - Ed.)

MB: Do such soundtrack albums earn their money back, or are they sold at a loss. I mean a record album like *THE COMANCHEROS/TRUE GRIT*.

GK: Again, that depends. That's like speaking of anything. Do trousers sell well? We don't know. If there is a demand, yes. I think that an average soundtrack album can probably break even around 3,000 to 4,000 records if it's done properly and not too expensively. And generally you can sell that many. Believe me: Varèse wouldn't be there if they didn't make money.

MB: Do such albums help to sell the film if it's a current picture?

GK: Especially if it's a current soundtrack LP and if it happens to be pop music then it absolutely helps to sell the film, and the film helps to sell the album. I think in the case of a regular symphonic background score the picture might help the album, but the LP won't help the movie.

MB: Do the musicians of the orchestra get any kind of financial participation when these records hit the record stores?

GK: In America there is a certain amount you have to pay to the Union trust fund, but nowhere else.

MB: So they are only being paid for the recording sessions?

GK: Yes, and later I think 1 per cent of the record's price is paid into the Union Fund if you have a contract with them. If you don't have a contract with the musician's union there's nothing.

MB: What happens with the score? I believe the composer doesn't own his own music, does he?

GK: These are two different things. Let's first talk about the rights. When you write a motion picture score, composing "for hire" means that the studio or the producer is the copyright owner. He is the composer, or becomes the "composer"! The composer himself does not lose his mechanical rights, that means records, TV, and so on. But he is not the owner of the copyright. For instance, he cannot renew the copyright. Only the studio or the producer who owns the music can. The "physical" music always goes to the studio. Some independent pictures where they don't have storage don't care and leave the scores with the composer.

MB: And some studios burn the scores...

GK: Unfortunately we all know about MGM. But there are also studios who have been very conscientious. Warner Brothers kept everything since



Matthias Bädinger and
composer John Scott

4 Questions, Mr. Scott!

Matthias Bädinger: How many recording sessions have you had?

John Scott: We've had 5 sessions. We started Thursday night at 6 o'clock until nine, and then yesterday all day. We recorded from 10 to 1, from 2 to 5, and then we mixed. Probably 8 or 9 days ago I got the last reel of *THE RITES OF SUMMER*, very close to the recording sessions; so the music for the last reel of the film was written in a short space of time.

MB: What kind of music is it? Lush romanticism?

JS: I hope it's adventure music. The aim is to point out the intellectual involvement between the characters and their developments through this adventure. It's an adventure story, but it's really a psychological drama as well.

MB: So it's what one might call "indoor" music?

JS: No, it's mostly kind of outdoor music. When you see this film in the cinema, on a big screen, it's got a tremendous dimension. The music is supposed to enhance that dimension as well as stress the involvement of the characters.

MB: You've used the marimba, it sounded kind of Latin-American to me.

JS: The marimba is an instrument that has gone through all kinds of civilizations and certainly didn't start in Latin America.



George Korngold,
John Scott and
orchestrator
John Fiddy -
mixing the score

the twenties, that includes silent movies, shorts, cartoons, everything! And they gave everything to the University of Southern California. It's there, being preserved, in very good condition. Anyone can take a look at the material, and I have a special arrangement: I can borrow it for my records.

MB: Do you think that record albums still have a future in these compact-disc-oriented times?

GK: It's getting less and less, but I think they'll still be around for at least 3 to 5 years.

MB: How much cheaper is it to record film scores here in Europe, in comparison with U.S. "rates"?

GK: 60% at least.

MB: Is there an important difference between American and European orchestras?

GK: There are important differences between all orchestras, but there are very fine musicians here. England is ideal for recording, but West-Germany is very good too. There are certainly different "schools" and "sounds", e.g. woodwinds here sound different than they do in England and the USA. String playing, though very good here, has a slightly different feeling because Americans and English will learn the Russian school, and the Germans have a more classical school without as much vibrato as the Americans use. American orchestras sound "sweeter".

MB: What was it like to be born with the name Korngold? Did your father's fame help you to establish yourself in the music and film world?



John Scott and
George Korngold



Orchestrator John Fiddy, producer
Mark Tarlow and composer John Scott

GK: I can honestly say I don't think so, because what I established myself in first was as a recording engineer and that certainly had nothing to do with my father. In fact my father died five years after I started my career. Having that name never bothered me. I don't think it helped and I don't think it hurt. I don't feel I have to live up to anything as far as Ersatz is concerned.

MB: This year Erich Wolfgang Korngold would have been 90 years old. Will there be any concerts to honor his life and work?

GK: Yes, for instance a concert in Vienna. The Los Angeles Philharmonic is touring Europe this year. They are playing the Korngold Violin Concerto in Berlin, Vienna and Florence. And there's going to be a film week in Vienna, and possibly Tote Stadt will be presented there during the festival. I'm sure lots of radio programs will be made. In Germany currently there is a presentation of Die Tote Stadt being made in Düsseldorf, which is rather grotesque from the direction standpoint. I was advised not to go see it.

MB: Who plays the violin part with the Los Angeles Philharmonic?

GK: The concertmaster Sidney Wise. He just played it at least 7 times in Los Angeles. The German violinist Ulf Hölscher has it in his repertoire. He will record the Concerto. He just played it in Detroit and so it is sort of reciprocal: an American will play it in Europe and a German plays it in America.

MB: Do you consider yourself to be an American, or does your heart still beat in three quarter measure?

GK: It beats in three quarter measure for Patisseries. (Where you can eat little cakes.-Ed.) in Austria. I'm an American but I've loved being in Europe and I enjoy being in Austria too, but I wouldn't ever want to live there again.

MB: What does your brother Ernst do?

GK: He was a teacher. He's retired now.

MB: What are your forthcoming projects?

GK: At the moment nothing too serious. We probably will make a record with Elmer Bernstein for the Filmusic Collection, again with the Utah Symphony. The repertoire hasn't been decided. Maybe even THE SEA HAWK, I don't know. And there is a possibility that in March we will go to Brigham Young University and record a piece called MAN FROM GALILEE by Alfred Newman... It's a piece put together by Ken Darby, the choral director who worked with Newman for years. I think the suite consists of THE GREATEST STORY EVER TOLD, HUNCHBACK OF NOTRE-DAME, THE ROBE, etc.

MB: I've heard of a record with MARK OF ZORRO...

GK: That's another thing. I've always wanted to do ZORRO, GUNGA DIN and HUNCHBACK OF NOTRE-DAME. Maybe that will happen, and it might also be played by the Brigham Young University Orchestra. •

A conversation with Christopher Palmer



Mr. Bernstein didn't have the time to comment on his music for AMAZING GRACE AND CHUCK, so Mr. Palmer talked about the film instead.

Without knowing who composed the music, one's immediate reaction would be, "This is Bernstein's style!", for the score carries those ingredients that are typical of Elmer Bernstein: the vibrant and energetic drive with irregular metres, the soft voices of the woodwinds, playful piano figures and other refined sounds representing childhood and its special world.

Often there were seven or more rehearsals for each cue. Mr. Palmer not only was the orchestrator of the score, he also translated into German during the recording sessions.

Matthias Bädinger: Could you tell us what you have been doing here at the recording studio for the past five days?

Christopher Palmer: Having a hell of a rough time! Recording a film score is always difficult.

MB: What is AMAZING GRACE AND CHUCK all about?

CP: I don't know too much what the film is about, because we had to work by post: Elmer Bernstein was in California and I was in London. ➤

So he sent the music over to me and I orchestrated it that way. I didn't get to see too much of the movie. Basically, it's a kind of anti-nuclear war picture. Gregory Peck stars in it.

MB: Could you comment on the music for the film?

CP: The point is that Mr. Bernstein was attracted to the film because the chief character is a boy, and he's always interested in movies that involve children. I think a lot of the music really goes back to his score for *TO KILL A MOCKINGBIRD*. It's the same kind of childhood sounds - it's very much the kind of music that gets inside the children's mind. Yes, there's some big stuff, but not much. It's mainly a smallish orchestra.

MB: Which orchestra is it?

CP: This is the Bavarian State Opera Orchestra.

MB: You have orchestrated the score, so let's talk about orchestrating in general. You certainly don't get single lines you have to harmonize?

CP: No, they are thoroughly complete and very often the colors are left to me. So the music itself is always complete. I don't have to do anything with that.

MB: So the composer doesn't tell you which orchestral colors he wants?

CP: No, he leaves it to me. It's like a Rembrandt or something, a painting or a photograph in black and white. What I get is the black and white. Everything is there, but still with no colors. So it's up to me to add colors.

MB: What about using single instruments? Is that also your decision?

CP: If it's very chamber-like music, which a lot of this score is, then Elmer Bernstein decides on that himself. With anything big normally, or anything bigger than that, I work it out for him.

MB: I notice that Mr. Bernstein uses the Ondes Martenot once again. Is it becoming a Bernstein trademark?

CP: Yes, he is very fond of the instrument.

MB: How did you get into the film business?

CP: Mainly through a variety of people whom I got to know through my interest in film music. And before I became interested in it from a practical point of view, as an orchestrator, I got to know people like Bernard Herrmann, Miklos Rozsa and Elmer Bernstein quite a long time ago. And it was really through that friendship, encouragement and help that I got into films.

MB: You are a musicologist?

CP: Yes, sort of a musicologist. I earned a living, or probably I should say I scraped a living doing things like writing sleeve notes for records, and articles on music and general odd jobs of a journalistic, critical nature.

MB: You've worked with various composers, like Maurice Jarre, Miklos Rozsa or Bernstein.

Without degrading anyone, are there composers you prefer working with?

CP: Well, every composer is different. That's a difficult kind of question to answer really. I like working with all the composers I collaborate with. There are certain things I particularly like about certain composers. There are certain things I'm not so keen on, but obviously I can't go into any details. But basically I have a very good working relationship with all of them. It is like working with everybody, nobody is perfect, I'm not perfect. I get along very well with them personally, which makes a big difference.

MB: What is according to you the current trend in scoring films? Is there a chance we'll go back to the Korngold days, or is it becoming more and more pop-oriented?

CP: It seems to be much the same as it has been. Still there are pop scores, there are rock scores and there are symphonic ones. It seems in more or less equal proportion. Of course now we have more and more synthesizer scores, mainly because they are very cheap to record.

MB: Recording here in Europe -- is it just a matter of reducing expenses, or are there other reasons?

CP: No, the major reason is lower costs really. I'm sorry to admit it. We get a very good result here, but of course it would be much more convenient if we could all stay in London or at least in Los Angeles.

MB: We all know about Rozsa's 80th birthday. Are there any other things we can look forward to besides the concert in May?

CP: Next year there will be a recording of his violin concerto. And we hope there will be another reissue of his autobiography in England and America.

MB: Who will play the violin on the record?

CP: Pinkas Zukerman. The conductor will be André Previn, with the Los Angeles Philharmonic.

MB: What are your forthcoming projects?

CP: At the moment there are no films. Next year, my book on Hollywood composers called *The Composer in Hollywood* will be coming out in London and in America, probably next March or so. I've been writing it off and on for nearly 20 years. And that will bring everybody up to date on what I have to say about all these people, Waxman, Rozsa, Roy Webb, Tiomkin, Newman, Steiner and Korngold of course. It will only go up to 1950.

MB: Written in the style of Tony Thomas's books?

CP: No, it will be more analytical. It analyzes the films in relation to the music. It's not very biographical or journalistic.

MB: What about Mr. Bernstein's next film scoring assignments?

CP: He has various commissions for concert works that he will devote himself to for the next three months.



* 31.12.1911
† 10.04.1979



Nino Rota: Filmography / Discography

by Jean-Pierre Pecqueriaux, with Andrea Busi, David Kraft and John Wright

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Part 2

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1962	Boccaccio '70	Dir: Mario Monicelli, Federico Fellini, Luchino Visconti, Vittorio De Sica. Different music from Italian album: Rota scored only 2 episodes: "Il Lavoro" and "Le Tentazioni del Dottor Antonio". Only 3 themes: Only 3 or 4 themes:	IT 33 RCA (S) 5 FR 33 RCA 430 389 US 33 RCA FOC FSO 5 IT 33 RCA PML 10308 JA 33 CBS 00AP 2301 10 FR 33 Gen. Music 803 030
	The reluctant Saint	Dir: Edward Dmytryk. Italian title: "Cronache di un Convento". French title: "Miracle à Cupertino"	IT 33 CAM CMT 0010 (2 cuts)
	Il Gattopardo	Dir: Luchino Visconti. US/GB title: "The Leopard". French title: "Le Guépard". Italian LP contains music not on the US/GB albums! Reissue: Reissue: One LP of a boxed 10-LP set: Triple EP set: Reissue with 4 previously unrecorded themes:	IT 33 Titanus TMS 1004 US 33 20th C. Fox SXG 5015 GB 33 Stateside SSL 10058 JA 33 7 Seas K28P 4048 IT 33 RCA NL 33208 SP 33 RCA SNL 17231 IT 33 Durium 48055 JA 33 CBS 00AP 2301 10 IT EP Titanus TLD 5041-42-43 US 33 Varese SIV 81190
1963	Il Maestro di Vigevano	Dir: Elio Petri	IT EP HMV 7 EMQ 279
1964	Giulietta degli Spiriti	Dir: Federico Fellini. US title: "Juliet of the Spirits". French title: "Juliette des Esprits". One LP of a double LP set: Only 1 theme:	IT 33 CAM CDR 33-2 US 33 Mainstream S/6062 FR 33 CAM FMC 500 001 IT 45 CAM CDR 48-7 IT 33 CAM SAG 9053
1965	Gian Burrasca	Dir: Lina Wertmüller. TV musical Only 1 theme:	IT 33 RCA PSL 10606 FR 33 Gen. Music 803 030 IT 45 RCA PM45 3303
	Oggi, Domani, Dopodomani	Dir: Marco Ferreri, Eduardo de Filippo, Luciano Salce. Rota scored only one episode, "L'Ora di Punta" (US title: "Kiss the other Sheik").	- - -
1966	Spara forte, piu forte, non Capisco	Dir: Eduardo de Filippo. US title: "Shoot Loud, Louder... I don't Understand". Only 1 theme: 3 themes:	IT 45 Parade PRC 5014 FR 45 Gen. Music 801 013 FR 33 Gen. Music 803 030
	Paranoia	Dir: ?	- - -
	The Taming of the Shrew	Dir: Franco Zeffirelli. Italian title: "La Bisbetica Domata". French title: "La Mégère Apprivoisée". These LPs contain music and dialogue.	US 33 RCA VDM 117 GB 33 RCA RB 6711 - - -

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1967	Histoires Extraordinaires	Dir: Roger Vadim, Louis Malle, Federico Fellini. US title: "Spirits of the Dead", GB title: "Tales of Mystery", IT title: "Tre Passi nel Delirio", Rota scored the Fellini episode: "Il ne faut jamais Parier sa Tête avec le Diable" (US title: "Never Bet the Devil Your Head", IT title: "Toby Dammit")	US 33 CAM SAG 9053 (1 cut) FR 33 Polydor 2393 084 (1 cut)
1968	Romeo and Juliet	Dir: Franco Zeffirelli, Na stri d'Argento Award for Best Italian Film Score. Music only: 4 LP set with book (complete score & dialogue): 3 LP set (music and dialogue): Music and dialogue: Music and dialogue: Music only:	US 33 Capitol ST 400 GB 33 Capitol ST 2993 FR 33 Capitol C062 80356 JA 33 ECQ 80807 US 33 Capitol SWDR 289 JA 33 Capitol ECS 66007-09 US 33 Capitol 2393 FR 33 Capitol STTX 340826 WG 33 Capitol C062 80356
1969	A Midsummer's Night Dream	Telefilm, Dir:	-
	Satyricon	Dir: Federico Fellini. US/GB title: "Fellini Satyricon". - - Only 1 theme:	US 33 U.A. UAS 5208 GB 33 U.A. UAS 29118 JA 33 NAS 1241 U. A. SU 30 IT 33 CAM SAG 9053
1970	Waterloo	Dir: Serge Bondartchouk Different cover design: - - Telefilm, Dir: Federico Fellini, US/GB title: "The Clowns", French title: "Les Clowns". - - Only 1 cut:	US 33 Paramount PAS 6003 GB 33 Paramount SPFL 266 JA 33 Paramount SJET 8307 IT 33 CAM SAG 9030 US 33 CAM SAG 9035(fold-out) US 33 Columbia S 30772 JA 33 7 Seas FML 63 FR 33 Soirason Pema 900 069 IT 33 CAM SAG 9053
1971	The Godfather	Dir: Francis Ford Coppola. French title: "Le Parrain", Anthony Asquith Award for Best Film Score in Great Britain. - - Dir: Federico Fellini, US/GB/French title: "Fellini's Roma", Only 1 theme:	US 33 Paramount PAS 1003 IT 33 Ricordi MCA MCMP31007 JA 33 MCA VIM 7247 JA 33 MCA P II551 US 33 U.A. LA 052 F IT 33 CAM SAG 9053
1972	Roma	Dir: Federico Fellini, US/GB/French title: "Fellini's Roma", Only 1 theme:	US 33 U.A. LA 052 F IT 33 CAM SAG 9053
1973	Film d'Amore e d'Anarchia	Dir: Lina Wertmüller. Scored in collaboration with Carlo Savina, US title: "Love and Anarchy". - - Dir: Koreyoshi Kurahara. Sunset Sunrise Ama record	IT 33 Cinevox MDF 33/67 IT 33 Cinevox CIA 5052 IT 45 Cinevox MDG 040 JA 33 Cinedisc M 3001 IT 33 CAM SAG 9055 FR 33 Polydor 2393 083 JA 33 TAM CAM YX 8030 GB 33 Hannibal HNBL ... SP 33 RCA SNL 1 7233 IT 33 RCA NL 33 211 IT 45 CAM AMP 130 Only 1 theme: IT 33 CAM SAG 9053
1974	The Abdication	Dir: Anthony Harvey, Italian title: "La Rinuncia".	IT 33 Intermezzo IM 008
	The Godfather, Part II	Dir: Francis Ford Coppola. Scored in collaboration with Carmine Coppola. Academy Award. Triple fold-out cover: ...and many other pressings in other countries.	US 33 Paramount ABDP 856 JA 33 MCA VIM 7275 IT 33 Paramount 3C 064 93421



Nino Rota:

Filmography/
Discography



1975	Ragazzo di Borgata	Dir: Giulio Paradisi. Scored by Carlo Savina, based upon Rota's themes.	IT 45	CAM AMP 175
	Il Teatro di Eduardo	Telefilm. Dir: Eduardo de Filippo	-	-
1975/6	Casanova	Dir: Federico Fellini	IT 33	CAM SAG 9075
	-	-	FR 33	Barclay 500 526
	-	-	IT 45	CAM AMP 187
	-	-	IT 45	CAM AMP 188
	Caro Michele	Dir: Mario Monicelli	-	-
	Alle origini della Mafia	TV series. Dir: Enzo Muzii. Scored in collaboration with Gino Marinuzzi Jr. Arrangements and conducting: Ennio Morricone	IT 33	Ricordi SMRL 6198
	Il Furto della Gioconda	Telefilm	IT 45	Ricordi SRL 10827
1977	Death on the Nile	Dir: John Guillermin. French title: "Mort sur le Nil". Different cover design:	-	-
	Hurricane	Dir: Jan Troell. French title: "L'Ouragan".	US 33	Capitol SW 11866
	Ernesto	Dir: ?	GB 33	EMI EMC 3256
1979	Le Comte de Monte Cristo	Dir: Denys de la Patellière. TV series, scored in collaboration with Carlo Savina.	IT 33	EMI 3C 064 06762
	Ten to Survive	Dir: Fernando Ruiz, and many others. Scored in collaboration with Morricone, Bacalov, Evangelisti, and Macchi. Only 2 cuts:	JA 33	EMI EMS 81124
	Prova d'Orchestra	Telefilm. Dir: Federico Fellini. French title: "Répétition d'Orchestre". GB title: "Orchestra Rehearsal". Only 1 side: Only part of one side:	US 33	Elektra 5E 504
			JA 33	Victor VIP 7284
			WG 33	Elektra ELK 52143
			IT 45	RCA PB 6241
	Compilation albums:		-	-
	Concerto di Musiche da Film		IT 33	CAM ZNLA 3304
	Les plus grandes musiques de film de Nino Rota		FR 33	IBACH 60542
	The Godfather Suite	Arranged/conducted by Carmine Coppola	US 33	SSP 2000
	Fellini / Rota	-	IT 33	CAM LCM 33451
	Nino Rota	-	JA 33	7 Seas FML 52
	Rota plays Rota	-	JA 33	TAM CAM YX 8034



RECORD REVIEWS

Record Ratings:

0: worthless, 1: forget it,

2: fair, 3: good,

4: excellent, 5: milestone

THE BOY WHO COULD FLY Bruce Broughton

Varèse STV 81299 (U.S.A.)

In September of 1986, I went to the sneak preview of a new Nick Castle film. I was walking on air for days after seeing it. It is a touching story of a girl (Millie) who has recently lost her father to cancer. She and her younger brother and her mother live with a dark emotional cloud that follows them when they move into a new neighborhood. Next door, across from Millie's bedroom, a silent boy (Eric) sits on his window ledge, pretending that he can fly -- or does he just pretend? The story revolves around Millie and Eric's growing friendship.

Bruce Broughton must have been as touched by the film as I was, for he has composed what I now consider one of my favorite film scores. The "Main Title", (which runs 2:35 as opposed to the 4:25 in film) starts off with TO KILL A MOCKINGBIRD-like delicacy, playing Millie and Eric's theme gently on the piano, and then slowly builds until taken over by full orchestra.

"New Starts" is an Americana flavored piece that follows the family as they try to adapt to their new life. The cue then segues into a driving (yet tongue-in-cheek) militaristic action cue with powerful snare drums and trombones. One might think that it was a war veing shown on screen, but it is merely Louis as he attempts to outsmart the bullies and make a successful trip around the block.

"Millie's Science Project" is a quiet, reflective version of the girl's theme that begins as she starts her journal of Eric's progress. The piece reaches an emotional highpoint as we see Eric smile for the first time when Millie fails in her attempt to help him make a paper airplane.

"Flying" (another time flub, since this cue runs 4 minutes on the album whereas in the film it ran 8) is a soaring version of Eric and Millie's theme. Eric enters Millie's dream in the hospital and flies her up into the clouds, where fireworks burst around them in fulfilment of Lucy's romantic dreams. The cue ends in dissonance as the dream turns into a nightmare when Lucy, returning to her hospital room, finds her dead father lying in bed.

"Eric on the Roof" starts off urgently as Millie climbs up onto the roof and helps Eric back

into his attic. "Eric Agitated/Louis Defeated" slowly builds dramatically as Eric watches Millie and her family leave the institute that he is being held captive in. The music becomes urgent as the guards pull Eric back into the bed and then segues into Louis' (Millie's brother) theme, as he makes a second attempt at getting around the block, only to be defeated again.

"Eric and Millie Flee" is a driving action cue that will have the listener on the edge of his seat as Eric and Millie run from the institute guards. "Can you really fly?" asks Millie as they stand on the edge of the school roof, trapped by their assailants. Eric nods his head and takes her hand, but he loses grasp and they plummet down, followed



closely by the music. "In the Air" picks up as Eric grabs Millie's hand and they fly over the high school carnival -- the music soars (as did my heart) to the revealment of Eric's true power. The piece then becomes quiet as Eric finally speaks, "Good...bye... Millie...I...Love...You", kisses her, and then flies away.

"The Boy Who Could Fly" did not appear in the film, yet is a spectacular version of the theme; its biggest flaw is that it allows this emotional-powerful album to end on a quiet note.

I will never forget this album or its score. I can complain that the LP only runs 34 minutes, leaving off some of my favorite and significant cues from the 58-minute score, but I'm just so happy to have this recording, I would feel greedy to complain.

ROGER FEIGELSON

Rating: 5

KING KONG LIVES / John Scott

MCA 6203 (USA)

The best thing about this film is that it should give its predecessor, the shamefully underrated 1976 remake, a better reputation by comparison. There are just 2 more things going for it: eye-popping (if unbelievable) special effects and John Scott's incredibly lush score.

John Barry's *KING KONG* score has become one of my very favorites over the years, easily surpassing the Max Steiner original for atmospheric romance and sheer listenability (I find Steiner's a great score but a tedious album); I was first disappointed, then amused, to learn that Scott was stepping in for him. My amusement sprang from the fact that, with *TROG*, *THE PEOPLE THAT TIME FORGOT*, *GREYSTOKE*, *YOR* and -- almost -- *CLAN OF THE CAVE BEAR* to his credit, Scott was already the uncrowned king of the noble-savage movie. For him, *KING KONG LIVES* amounts to typecasting.

And this score shows he is typecast for a reason. The proud-beast theme explodes to life in the first seconds of "Prelude", as Kong makes his last stand on the World Trade Center, then calming down and becoming the "Main Titles", a beautiful string version of the same theme. It is variations on the loud and soft arrangements of this theme that comprise most of the score, yet one never tires of hearing it. My favorite soft manifestation opens "Back to Life", a somewhat touching moment as Kong's artificial heart is activated and he detects the nearby presence of Lady Kong. Of course his heart is won from afar, and Scott's music, rustling and sweetly forlorn, lends Carlo Rambaldi's terrific ape masks that extra credibility the dumb script takes away. Soon enough "Kong Meets Lady Kong", probably the most dazzling scene. Scott introduces a version of his icy military theme here, which is heard at its brassiest in "Leap into the Rapids", trying to shout down Kong's theme at its most gargantuan. "Alligator Swamp" is a respite from all the noise, Kong's theme on horn paced by a rolling string rhythm as the ape king scarfs amphibians. By this time the film is getting sillier and sillier, though Scott's totally convicted scoring suspends a good degree of disbelief. "Honeymoon Ridge" has the Kong theme officially doubling as a love theme; Scott's music lends this scene of poignant romance genuine feeling, and the moment is recalled briefly in the middle of the action-packed "Lady Kong Gets Gassed": borne away by helicopter-drawn nets, she roars to him, he turns, and the love theme softly resurfaces on resigned winds. At such moments a film of incredible vulgarity aspires suddenly to the poetic, and Scott's liner notes credit director John Guillermin with this; the director wanted Scott to stress the romantic aspects of the movie in the music.

Scott believes the apotheosis of the romantic theme is "Kong's Final Battle", but while this is the theme at its proudest and most massive, I think the best of the grand arrangements is the



first half of "Revenge on the Hunters", which has a powerful rhythm. The score's most reflective music comprises the second half, winds and strings brooding and distant as Kong's human allies mope that the ape has gone homicidal.

I'd about had it with the film by this time, and in some ways the six-minute "Birth of Baby Kong and Death of Kong" piece feels as if Scott had too, for he is unable to work up miracle-of-birth conviction in the same way he did for the romantic scenes earlier. "Return to Borneo and End Credits" finds the composer back in form, though, with a particularly lovely burst of chords slightly recalling *THE BLUE LAGOON*, as the surviving members of the clan settle down in the jungle.

Rating: 4

GUY TUCKER

THE FLY / Howard Shore

That's Entertainment TER 1120 (Great Britain)

David Cronenberg's remake of *THE FLY* has a score by his regular composer Howard Shore. It's a typical horror score, taking its inspiration from Bernard Herrmann. The "Main Title" is similar to Herrmann's *VERTIGO* prelude, indeed it is played over an abstract title sequence. Aside from the ethereal music later associated with the teleporter, Shore doesn't really do anything with the rather passionate, intense music. I suppose given the relatively confined location of *THE FLY* and the fact that it really only involves three people, Shore has chosen to remain in the background. A melancholy four note motif carried by the strings underlines Seth's plight as he transforms into a slobbering insect. It becomes indicative of Seth's residual humanity when he begs for suicide ("The Last Visit"). "Stathis Enters" and "The Ultimate Family" display some block chordal writing for strings a bit reminiscent of Morricone's horror scores. There are a couple of above average action cues, particularly "The Jump", which has some effective trilling string effects, and "Particle Magazine" is a nice bluesy melody. The latter like a number of cues is less than a minute long, so the listener is never invited to get really involved. This is further exacerbated by track sequencing out of sync with the film's actions, to an extent that would be difficult to surpass.

Rating: 2

DAVID J. RIMMER

ANASTASIA - THE MYSTERY OF ANNA Laurence Rosenthal

Southern Cross SCRS 1015 (USA)

I've always felt Laurence Rosenthal to be one of the most neglected of current composers. A musician of such talent and ability, yet rarely does he have a major scoring assignment, where we can revel in a captivating work like *ISLAND OF DR. MOREAU*, *CLASH OF THE TITANS* and *RETURN OF A MAN CALLED HORSE*. These works differ vastly in character and tone, but all 3 are marked by colorful, melodic and sympathetic writing. Recently, Rosenthal has offered us two treats: *PETER THE GREAT* and *ANASTASIA -- THE MYSTERY OF ANNA*. Not often on the level with the afore-mentioned scores, these television soundtracks are notable nevertheless.

Though both films deal with periods of Tsarist Russia separated by only a few centuries, Rosenthal's scores are happily dissimilar. That's not to say you might not find an occasional, fleeting echo of the *PETER* score. For me those brief references are quite welcome.

ANASTASIA is a score of many moods, but it begins with an upbeat one. The early section of the film covers the twilight of Imperial Russia as seen through the eyes of the young Grand Duchess. As Rosenthal writes in his liner notes, it's a fairy tale existence which he effectively captures by including a ghostly, distantly-heard paraphrase of Tchaikovsky's *Eugene Onegin Waltz*.



Events take a downturn, to put it modestly, when the Revolution erupts and the Royal Family is first imprisoned by Kerensky and then the Bolsheviks. In "To Siberia" and "The Sled; Ekaterinburg", Rosenthal shrewdly evokes this tragedy by adapting Russian folk music as he did so well for *PETER THE GREAT*. A grim, forlorn but still very strong melody underscores the family's exile and Russia's turmoil.

An intimate inversion of this folk motif serves as the theme for the Royal Family. Warm and humble, it effectively portrays the strong bonds that help the family of Nicholas II endure its privations up until the final horrifying moments. Interestingly, both these themes are

heard in "The Railroad Car" and "Main Title for Part II; Faces from the Past," when the Anna of the 20's meets Anastasia's friends and servants from the pre-revolutionary world.

Side 2 of the LP offers quite a porpoussi, from Rosenthal's dramatic underscore to 20's jazz music for the American scenes and the balalaika characterizing the Romanov émigrés. They are fine, jaunty pieces, and since no other credit is given, I assume Rosenthal wrote them.

One of the strongest aspects of the score must be what I'd call Anna's Theme, which develops subtly, patiently, as the score proceeds through its depiction of Anna's near-madness, and her encounters with Post-World-War-One Europe. Sometimes it's plucked out on a few strings, and at other times grandly played by the whole Munich Philharmonic with rolling piano notes in the foreground. It's a lovely, cosmopolitan theme that emerges apace with Anna's own identity.

Doug Raynes last issue referred to *PETER THE GREAT* as an "eclectic score". This one is surely more so -- quite reasonable when one considers all the different worlds through which Anna travels. A strong, well-crafted work from Mr. Rosenthal.

STEVEN J. LEHTI

Rating: 4

EXTREME PREJUDICE Jerry Goldsmith

Intrada MAF 7001 (U.S.A.)

After hearing and seeing the beautiful album for *ISLANDS IN THE STREAN*, it is not surprising that both Jerry Goldsmith and Carolco Pictures would seek out Doug Fake to produce the album for the new, action-packed Walter Hill film *EXTREME PREJUDICE*. Like his previous score *HOOSIERS*, this one incorporates a masterful blend of orchestra and electronics in the true Goldsmithian spirit. The opening cue, "Arrivals", starts off with a slowly building suspense cue heard during the pre-title sequence that perfectly flows into the fast moving Main Title. Here the music is adorned with low, sweeping trombones in the bold *STAR TREK* fashion and the rhythm that unifies the score is introduced, played on a crisp, pulsing cello.

The second cue, "Cash", starts off with Goldsmith's famous style of lyricism -- this time with a melancholy that will make one's heart ache. The melody is taken over by a solo trumpet reminiscent of *FIRST BLOOD* which then leads into a warm oboe solo. The tone changes to a slight Latin flavor that suddenly erupts into powerful trombone chords and for two seconds -- the only time in the entire score -- a male chorus is heard chanting in the background. The *STAR TREK* trombones then return, playing underneath the *FIRST BLOOD* trumpet solo.

"Dust" builds up to a very violent moment. The music freaks out for a few seconds and then Goldsmith brings in warm, string chord progres-

sions nostalgically reminiscent of MacARTHUR, a style that Goldsmith has not used in years.

In "Identities", he brings in another style that has not been heard since scores like PATTON and TWILIGHT'S LAST GLEAMING -- echoing trumpets. This is to reappear several cues later, as both the film and the score take on militaristic undertones. Side one ends with "Extreme Prejudice", a piece originally composed for the trailer, although never used. The cue is punctuated with powerful, CAPRICORN ONE-like chord progressions and militaristic snare drums. The "cello" rhythm is pulled to the forefront by the entire orchestra at the conclusion, making it a staggering and exciting piece that will leave you with no energy to flip over the album.

Side two opens with "The Plan". The TWILIGHTS echoing trumpets are sprinkled throughout this 9 minute action cue that slowly builds to an extremely satisfying payoff. For the first time -- and the only time -- the action music breaks loose in the brass about a quarter into the music, and if you listen carefully, you can hear the french horns and trumpets swirling in the background. The music then starts to build again and turns heroic, the trumpet solo coming on in full force. It is absolutely amazing that an action cue of this magnitude was cut from the film.

With each cue it does not seem that Goldsmith can top himself and just minutes later he does. Halfway through "No Friendlies", Goldsmith breaks into a solid rendition of his Latin motif, a piece that sounds like a refined theme from UNDER FIRE. The theme is heard in its full glory during the final cue, "A Deal", as it builds and swells to a full orchestral conclusion that even tops his UNDER FIRE score.

Goldsmith has again proven himself to be diverse and never afraid to incorporate his new tricks with the old that we have all come to love. As for the album itself, one only wishes that other labels would follow Intrada's suit. Their albums always look like a pure labor of love -- many full-color stills, high class design, and quiet pressings. Bruce Botnick has displayed just why he is so well respected as a digital editor, for he has worked miracles in overlaying many cues to pull this into a smooth flowing LP. The album even contains more music than is in the film, resulting in a hefty 50 minutes.

Rating: 4.5

ROGER FEIGELSON

THE MOSQUITO COAST / Maurice Jarre

Fantasy FSP 21005 (USA)

Maurice Jarre's score for THE MOSQUITO COAST is the latest in his series of film collaborations with Australian director Peter Weir, a relationship that has proved to be most productive.

As with WITNESS and THE YEAR OF LIVING DANGEROUSLY, Jarre has produced his score electronically, immersing the listener in an ethereal

world of sound that has both a suggestive and descriptive quality to it. Jarre's synthesizer atmospheres combine melodic fragments with rhythmic percussiveness -- there are no developed melodies in this score, but plenty of ideas and brief motifs. This is most effectively realised on the last band of side 1, where after sections of exotic mysticism and percussive Afro-rhythms have developed through, a recurrent melodic idea eventually transforms itself into a gradually descending chordal progression of 8 triads, cadencing in a dramatic, bursting electronic display.

The tracks on the album are very long, but after a while the texture of the score becomes somewhat monotonous. There is very little variety in the score, and this in addition to the lack of melodic interest hurts the over-all impact of the music. Jarre's approach serves him well, but it worked better in WITNESS. Besides the fact that it was more of a unique film, the WITNESS score better sustained interest through shorter cues, and had the highlight of the barn raising sequence, a standout that is noticeably absent from Jarre's MOSQUITO COAST score.

Is Jarre's reliance on electronics of late a reflection of his desire to emulate his son Jean Michel's commercial success, or is it in fact the other way around, with Maurice teaching Jean-Michel all he knows? Just wondering.

KEVIN MULHALL

Rating: 3



THE NAME OF THE ROSE James Horner

First Night SCENE 7 (Great Britain)

James Horner has composed a low-key but rather interesting score for the recent Jean-Jacques Annaud film version of THE NAME OF THE ROSE. It's totally devoid of Horner's usual orchestral histrionics and has already been written off by many of this composers supporters as a negligible effort. I think it deserves more acclaim largely because the material has given Horner free rein to produce some darkly hued but quite hypnotic tone coloration. The overall

texture of the score is apparent in the "Main Titles", an electronic pulse layered with a wordless vocal lament and bell-like chimes. Horner uses medieval instruments to eerie effect in "First Recognition", and "The Lesson" is introduced by string writing tinted with rasping electronics, giving the solemnity of the music that 'not-quite-right' feel. "The Confession" is a pretty pentatonic melody for strings, mandolin, flute and is given a fully orchestral version in the "End Titles". The longest cue at over six minutes is an "Epilogue", with a superb 'Dies Irae' overtones. Horner's score blends in very well with three additional selections of choral music from the period (Fourteenth Century Italy).

Rating: 3

DAVID J. RIMMER



SODOM AND GOMORRAH Miklos Rozsa

Legend DLD 1-2 (Italy)

SODOM AND GOMORRAH has always been one of Miklos Rozsa's most neglected epic scores due to its association with such a critically derided film. In Britain the original 153 minute version of the movie has never been shown. So poor is the reputation of the film that it hasn't even received a British television showing. A recent U.K. video release, edited down to less than 2 hours, revealed a remarkable example of butchery carried out to the music. The opening sequence having been dubbed with part of the "Overture" music (intended for the roadshow presentations -- which were abandoned) instead of the 'Main Title/Prelude' music whilst a similar piece of musical juxtaposition has been employed for the final sequence of the picture. All of which goes to demonstrate how insensitively the film and music have been treated over the years.

Although SODOM AND GOMORRAH is not one of Rozsa's most complex scores, the melodic content and directness of the music make it one of his most pleasurable, even if it falls some way short of the sort of inspiration inherent in his great preceding epic trilogy, BEN-HUR, KING OF KINGS and EL CID. Given the added spiritual element, Rozsa could probably have composed a score to equal those three but he could hardly create spirituality when the film had none. Given the circumstances, the score was a miracle of effort for no reward.

This 90 minute double album contains nearly 40 minutes of music which has not previously been issued on records. Admittedly there is not a great deal of new thematic material as much of the new music consists of variations on the major themes; the powerful main theme associated with the twin cities, the two love themes and the noble ethnic theme for Lot and his followers. There is also an abundance of "on scene" song and dance music. Rozsa obviously did a great amount of research for the project and the amount of folk and source music in the film must rival that of QUO VADIS? Ancient musical instruments such as the lyre are common to both scores and the charming melody of "Lyre Music" similarly recalls Eunice's bittersweet song from QUO VADIS?

One of the most striking pieces of music which did not appear on the original RCA soundtrack album is "Torture of Tamara", which comes from one of the most notorious scenes in the film. This features the most powerful music in the entire score. The impression is of an anguished and distorted version of the main theme with the low brass chords sounding thoroughly menacing. Other interesting new cuts include "Price of Freedom" which begins untypically in humorous vein (fluttering woodwind) prior to the introduction of unusual variations on the major themes. "Astaroth's Defeat" contains much fierce music, as does "Astaroth's Overthrow" ("Duel" on the Citadel album). Amongst the best of the source music is the unaccompanied song for mixed choir in "The Desert" and the lively percussive rhythm of "Wedding".

Unfortunately not all of the music has survived in stereo. "Battle by the Dam" which contains some of Rozsa's most frenzied music stubbornly remains in mono sound as it did on the Citadel album. However, the sound quality here is far superior to that American disc. In making so much of the score available some of the selections are inevitably brief, such as the 42 second "Free again" -- a powerful transitional treatment.

All the other major selections from the RCA album are included, making this one of the most complete and authentically representative albums of a Miklos Rozsa score. The music has been correctly sequenced and the presentation, pressings and sound quality are all excellent. A fine souvenir of a great score.

DOUG RAYNES

Rating: 5

FILM THEMES OF MAURICE JARRE

Maurice Jarre

CBS FM42307 (Great Britain)

Maurice Jarre's music has seldom sounded better than in this sumptuously recorded show-piece album comprising some of his best themes from his most famous scores. Side 1 is almost entirely taken up with Jarre's music from his four David Lean pictures. The "Overture and Prelude" from *LAWRENCE OF ARABIA* makes a spectacular opening and is a big improvement on the poor sonics of the original soundtrack LP. Similarly, the much scorned "Laura's Theme" from *DR. ZHIVAGO* sounds far more attractive in this arrangement, which is more fully orchestrated and played at a slower tempo than the more simplistic version used in the film. The main theme from *RYAN'S DAUGHTER* -- surely Lean's most visually splendid film -- and *A PASSAGE TO INDIA* are given more standard treatment.

The highlight of Side 1 is the orchestral version of his acclaimed "Building the Barn" sequence from *WITNESS*. The music possesses a



wonderful uplifting quality and Jarre skillfully builds layer upon layer of orchestral color to his basic theme until it climaxes with a full orchestral rendition. It certainly demonstrates the superiority of the orchestral version compared to the synthesized version for the film. Side 2 opens with the charmingly lighthearted *IS PARIS BRUNING?* Not so lighthearted nor as familiar is Jarre's superior score for *THE DAMNED*. The 11-minute suite begins in a frenetic mood before switching to a typically Jarre love theme, followed by a slow waltz. The short "Prelude" from *MAD MAX III* is presumably the opening fanfare, recorded for, but not used in the final version of the film. The album ends on a relatively subdued note with the low key Spanish flavored *VILLA RIDES*. Overall a fine selection of Jarre's music, superbly played by the Royal Philharmonic Orchestra.

DOUG RAYNES

Rating: 3

HOOSIERS / Jerry Goldsmith

Polydor 831 471 1 (USA)

Arthur Morton said years ago, "Jerry Goldsmith has always been 3 years ahead of everybody else in the use of electronics." It seems that the gap has been widening. Goldsmith has never submitted to merely making listenable "sounds" on his synthesizers. He composes music just as he would for an orchestra, with the difference being that the music is realized electronically. This certainly has not kept the composer from experimenting with and taking full advantage of the latest Yamaha has to offer. Each of his scores for which he incorporates an abundance of electronics all occupy very unique worlds of tone color. In as much as *UNDER FIRE* is the pinnacle of Goldsmith's body of scores which had him use electronics sparingly, but to great effect when mixed with a large orchestra, *HOOSIERS* is the pinnacle of his recent scores which have been predominantly electronic, with a sparse use of a conventional orchestra.

The album opens with "Theme from *HOOSIERS*" which reaffirms Goldsmith's status as a virtuoso



keyboardist. This piece sets the pace for most of the score and introduces the theme used during the game sequences. This theme culminates in what is melodically a fanfare and is thusly used in moments of triumph; however, it is given a most unconventional arrangement which ultimately gets the message across without overstatement. Also introduced in this cut is a theme similar in its intent to "Leaving Home" from *SUPERMAN* as a piece which is used to illustrate the scenes of home, of family and friends. "You Did Good" supplies a more integrated arrangement of the "home" theme and as with "The Coach Stays" offers exciting variations on the "game" music. "The Pivot" is a 1980's *FLIM FLAM MAN* type melody which rallies the same type of excitement as a Copland hoedown. "Get the Ball" is a Coplandesque arrangement of the "home" theme which gives way to more game music. After all, this is a movie about basketball!

Side two contains only 2 tracks, but the second of these is an outstanding 15 minute plus piece which is the score for 'the big game', appropriately titled "The Finals". This music will surely show up often during future sporting events...

A prominent feature of the score is a synthesized basketball "bounce", which is decidedly more effective than the ape 'grunts' we were treated to in LINK.

JON BREMNER

Rating: 4

LA JUMENT
LA SEPTIEME CIBLE
MORT UN DIMANCHE DE PLUIE
ASTERIX CHEZ LES BRETONS
LES FUGITIFS
Vladimir Cosma

Carrère 66184 (France)

Carrère 66220 (France)

Carrère 66354 (France)

Carrère 66402 (France)

Carrère 66406 (France)

The relationship between Vladimir Cosma and Disques Carrère continues to yield many results, some happy, some less, as a recent trip to Paris was to reveal. A prolific writer, whose incredible output is beginning to challenge that of other composers like Ennio Morricone, Cosma has seen in recent months the release of no less than five soundtrack albums, plus a compilation (also for Carrère) of themes written specifically for television.

Among the most interesting soundtracks in this series, the score for LE JUMENT is noticeable for the fact that it is performed by Chet Baker, the legendary West Coast singer and trumpet player. The moods are quite attractively set, in a quaint romantic fashion in the jazz cuts, with Cosma supplementing Baker's contribution with differently colored instrumentals that include a familiar-sounding "La Folle Journée" and a reprise of the main theme from "Un Elephant ça Trompe Enormément" (Pardon mon Affaire).

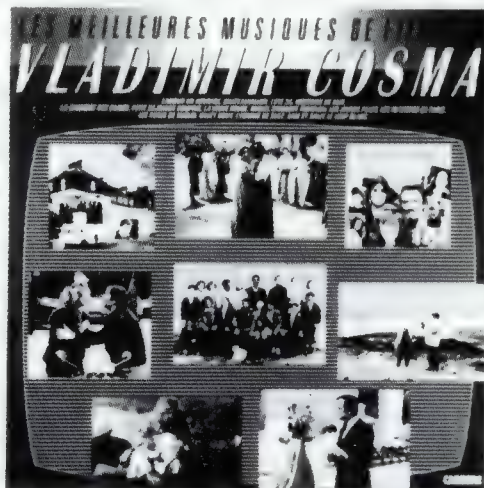
For Claude Pinoteau's thriller, LA SEPTIEME CIBLE (The Seventh Target), Cosma has created a strange mixture of themes designed to suggest various moods, including a hyperbolic "Concerto de Berlin" for violin and orchestra; "Catherine's Pub", a particularly effective jazz piano solo; "Automate Romantique", a catchy music box confection; "Les fillettes", a valse musette for whistler and jazz band; and "Chasse Royale", with appropriately Haydnian sounds, among the most successful. It is a diversified, kaleidoscopic score, the kind in which he is most frequently at his best.

One could have expected similar diversification in MORT UN DIMANCHE DE PLUIE (Death on a Rainy Sunday), a psychological drama by Joel Santoni, but the score itself, a monotonous foray in electronic music, goes nowhere and doesn't achieve

anything on its own terms. Three vocals and an instrumental, "Rainy Day", somewhat redeem the whole effort, but it's hardly sufficient.

Also somewhat of a disappointment is ASTERIX CHEZ LES BRETONS, a sequel to last year's ASTERIX ET LA SURPRISE DE CESAR, which reprises many of the themes heard in the first score, and therefore can hardly qualify where novelty is concerned. On a couple of tracks, a Gallic flute adds a refreshing touch, and some cuts (the exotic and sensuous "Bonté Gracieuse" for flute and harp, "J'Irai Revoir Mon Armorique", or the mock "La Charge de Strato Cumulus" for pompous Roman armies) are quite enjoyable. But I could have done without Cook Da Book's asinine rendition of "The Look Out Is Out", a new English version of Plastic Bertrand's "Astérix est là", heard to more effective results in the first album.

Another letdown is the score for LES FUGITIFS, a current box office success in France, which reunited Cosma with the director and stars of LA CHEVRE and LES COMPERES. Unlike the zany moods projected in those previous scores, Cosma



falls here into a maudlin, oversugary creative atmosphere, which may reflect the tone of the film, but which fails to make much of an impact when taken on its own terms. Some cuts, like the lovely "La petite Fille et le Clochard" continue to cast their spell long after they're over.

The overall impression left by these various soundtracks is that Cosma continues to produce some excellent music, at once challenging and adroitly recognizable. The diversity of his creativity is always there, a point that is quickly made by listening to the compilation LP Les Meilleures Musiques de Films T.V. de Vladimir Cosma (Carrère 66 336), which contains many themes otherwise not available (LeETE 36, LE LOUP BLANC, LES JEUNES FILLES, BILLET DOUX, etc), in addition to the more familiar CHATEAUVALON, L'HOMME DE SUEZ or LES MYSTERES DE PARIS.

DIDIER C. DEUTSCH

Jumeau **Rating: 3** Septième cible **Rating: 2.5**

Mort un dimanche de pluie **Rating: 1**

Astérix **Rating: 2** Les Fugitifs **Rating: 2**

NEW RECORDINGS

New Soundtracks released in February, March, April 1987

JAPAN

Compiled by Shoichi Uehara

- | | | | |
|-----|---|-----------------------|-------------------------|
| | Critters | David Newman | Enigma ALI 28038 |
| | Blue Velvet | Badalamenti | Victor VIP 28164 |
| CD | Blue Velvet | Badalamenti | Victor VDP 1205 |
| pr | The Silencers | Bernstein | RCA CR 10050 |
| | A Man and a Woman: 20 Years later | Lai | W.P. P 13492 |
| CD | Confidentially Yours (+ 100-page booklet) | Delerue | AGF 2001 |
| | Star Trek IV: The Voyage Home | Rosenman | MCA P 13447 |
| CD | Star Trek IV: The Voyage Home | Rosenman | MCA 32XD 666 |
| R | Music from "Odds against Tomorrow" | Lewis | UA LBJ 60070 |
| | (non-soundtrack version, performed by M.J.Q.) | | |
| R | Jazz combo from "I Want to Live" | Mandel | UA LBJ 60063 |
| CD | Peggy Sue got Married | Barry, etc | Victor VDP 1186 |
| | The Mission | Morricone | Virgin 28VB 1133 |
| CD | The Mission | Morricone | Virgin 32VD 1066 |
| | The Mosquito Coast | Jarre | Fantasy VIP 28162 |
| CD | The Mosquito Coast | Jarre | Fantasy CD VDP 1195 |
| | The Golden Child | Barry, Colombier, etc | Capitol ECS 91212 |
| CD | The Golden Child | Barry, Colombier, etc | Capitol CP32 5343 |
| 45 | The Golden Child (1 theme not on the LP) | Barry | Capitol ECS 17687 |
| | Crocodile Dundee (26 tracks) | Best | Victor VIP 28156 |
| CD | Crocodile Dundee (26 tracks) | Best | Victor VDP 1185 |
| | Tangos - l'Exil de Gardel | Piazzolla | Victor VIP 28152 |
| CD | Tangos - l'Exil de Gardel | Piazzolla | Victor VDP 1180 |
| | Children of a lesser God (different artwork) | Convertino | 7 Seas K28P 4158 |
| CD | Children of a lesser God (different artwork) | Convertino | 7 Seas K32Y 4044 |
| | Legal Eagles | Bernstein, etc | MCA P 13446 |
| | Three Amigos (different artwork) | Bernstein, R. Newman | WB P 13458 |
| pr | Screen Music vol. 3 (Love Story, Paper Moon, Godfather, Catlow...) | | Music Rainbow MRS8003 |
| pr | Screen Music vol. 6 (Le Voyou, Sapho, Le Regime, Etat de Siège...) | | Music Rainbow MRS8006 |
| pr | Screen Music vol. 12 (Emmanuelle I and II, Le Magnifique, Galia...) | | Music Rainbow MRS8012 |
| | (all themes performed by Roy Budd and his orchestra) | | |
| | The Woman from Marusa | Toshiyuki Honda | Ea stWorld WIP 90452 |
| CD | The Woman from Marusa | Toshiyuki Honda | Ea stWorld CA32 1365 |
| | Bed Time Eyes | Matthews | Padole Wheel K28P 6451 |
| CD | Bed Time Eyes | Matthews | Padole Wheel K32Y 6169 |
| | <u>Akira Ifukube's complete science fiction film music</u> (in mono, on CD only): | | |
| 2CD | Godzilla (22 themes), Rodan (24 themes), Mysterians (20 themes) | | Futureland LD25 5033/4 |
| 2CD | King Kong vs. Godzilla (41 t.), Varan (30 themes) | | Futureland LD25 5035/6 |
| 2CD | Godzilla vs. the Thing (33 t.), Godzilla vs. Cosmic Monster (26 t.),
Dagora, Space Monster (19 themes) | | Futureland LD25 5037/8 |
| 2CD | Atragon (34 t.), Latitude Zero (34 t.), King Kong Escapes (28 themes) | | Futureland LD25 5039/40 |
| 2CD | Ghidrah (29 t.), Monster Zero (27 th.), Destroy all Monsters (31 th.) | | Futureland LD25 5041/2 |
| 2CD | Frankenstein conquers the World (36 themes), War of the Gargantuans
(36 tracks), Main Titles (alternative takes, 8 themes) | | Futureland LD25 5043/4 |
| 2CD | Battle in outer Space (38 th.), Yog (30 th.), Marches (10 themes) | | Futureland LD25 5045/6 |
| 2CD | Birth of Japan (57 themes) | | Futureland LD25 5047/8 |
| | 25 themes from NHK Epic TV Programmes Satoh, Ikebe, etc | | Polydor 25MX 3130 |
| CD | 25 themes from NHK Epic TV Programmes Satoh, Ikebe, etc | | Polydor H30N 23035 |

SPAIN

Compiled by Joan Padrol

45	Delirios de Amor	Solfa	Hi-Fi AGV 01
45	El Escote	Muntaner	Picap 600014
	Tai-Pan	Jarre	Vinilo VSD 1031
	Cara de Acelga	Miralles	
	Las Bicicletas son para el Verano	Guerrero	Vinilo VN 1032
	Bearn o la Sala de la Munecas	Guerrero	Poisa Milan VLP 210
	Ginger e Fred	Piovani	WEA MCA 2544771
	An American Tail	Horner, etc	WEA MCA 254568 1
	Star Trek IV: The Voyage Home	Rosenman	Capitol EMI0642406891
	The Golden Child	Colombier, Barry, etc	Wea Atlantic 781742 1
	Platoon	Delerue, Barber, etc	

AMERICA

Compiled by David P. James

	Apology	Jarre	Varèse STV 81284
	The Bedroom Window	Shrieve, Gleeson	Varèse STV 81307
	Belizaire the Cajun	Doucet, Shore, etc	Arhoolie 5038
	Blind Date	Mancini, rock vocals	Rhino 70705
	The Boy who could Fly	Broughton	Varèse STV 81299
	Death before dishonor	B. May	Varèse STV 81310
	84 Charing Cross Road	Fenton	Varèse STV 81306
	Evil Dead II	LoDuca	Varèse STV 81313
	Extreme Prejudice	Goldsmith	Intrada MAF 7001
	Firewalker	Chang	Varèse STV 81303
	Henry V suite / Belshazzar's Feast	Walton	MCA Classics 6187
	Jarre by Jarre: Film Themes	Jarre	CBS FM 42307
CD	Jarre by Jarre: Film Themes	Jarre	CBS MK 42307
	The Kindred	David Newman	Varèse STV 81308
	King Kong lives	Scott	MCA 6203
	Lethal weapon	Kamen, Clapton	Warners 25661 1
	Music of Republic (new stereo recordings of The 3 Mesquiteers + other serials and westerns)		Varèse STV 81250
	Nightmare on Elm street 3: Dream Warriors	Badalamenti	Varèse STV 81310
	No Mercy	Silvestri	TVT 3002
CD	Platoon	Delerue, Barber, etc	Atlantic 81742 1
	Platoon	Delerue, Barber, etc	Atlantic 7 81742 2
	Round-up: Music from Film & TV Westerns (see "Deadline" for contents)	(Kunzel/Cincinnati Pops)	Telarc DG 10141
CD	Round-up: Music from Film & TV Westerns	(as above)	Telarc CD 80141
	Three Amigos	Bernstein, R. Newman	Warner 25558 1
<u>MCA budget reissues of soundtrackers formerly on UA and MGM:</u>			
R	After the Fox	Bacharach	MCA 25132
R	Dirty Dingus McGee	Alexander	MCA 25095
R	Duel at Diablo	Hefti	MCA 1436
R	Fitzwilly	Williams	MCA 25098
R	Guns for San Sebastian	Morricone	MCA 25103
R	Hannibal Brooks	Lai	MCA 25104
R	The Happy Ending	Legrand	MCA 25105
R	The Honey Pot	Addison'	MCA 25106
R	Inspector Clouseau	Thorne	MCA 25107
R	Invitation to the Dance	Ibert, Previn	MCA 25037
R	The Last Run	Goldsmith	MCA 25116
R	Lili (coupled with Cole Porter's "Les Girls")	Kaper	MCA 1426
R	Ryan's Daughter	Jarre	MCA 25142
R	The Shoes of the Fisherman	North	MCA 25130
R	The Swan	Kaper	MCA 25006
R	Topkapi	Hadjidakis	MCA 25118
R	The Way West	Kaper	MCA 25045
R	We Still Kill the Old Way	Bacalov	MCA 25039
R	The Whisperers	Barry	MCA 25041
CD	The Mosquito Coast	Jarre	Fantasy FCD 21005 2
CD	Movie and TV Themes Composed/Conducted by Elmer Bernstein (from the Ava LP recorded in 1962)		Mobile Fidel. MFCD 851
CD	Music from Great Australian Films		DRG CDSBL 12582
CD	Rocky	Conti	EMI America CDP7 46081 2
CD	Rocky III	Conti	EMI America CDP7 46561 2
CD	A Room with a View	Robbins	DRG CDSBL 12588
CD	Time after Time	Rozsa	S. Cross SCCD 1014
CD	The Terminator	Fiedel	Restless 72000 2

Yes, it's true!

We'd better come clean about that right away. We export records at 80 % of the prices indicated on our quarterly catalogue... (on all orders of 4 LP's or more). And we calculate postage at cost - there are no 'hidden expenses' or handling charges. All parcels are mailed as a 'gift' with a minor value, so that there are no customs duties to be paid when the records arrive on your doorstep.

Our quarterly catalogue lists approx. 1.200 items, many of them deleted LP's and 45s, and each new catalogue lists many records for the first time. Send an International Reply Coupon (available from your local post office) for a copy if you don't have a current catalogue.

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SOUNDTRACK!

Astridlaan 171
2800 Mechelen, Belgium
Telephone: (32) 15 - 41 41 07

ISSUES ***BACK-ISSUES***BACK-ISSUES***BACK

Our stock of available back issues is rapidly dwindling - get the magazines that interest you, before they become collector's items at steep prices! These are the major features in each issue:

- SCN/No.21 Interview: Francesco Angelo Lavagnino
Filmo/Discography: George Delerue (Part 1)
- SCN/No.22 Interview: George Delerue
Filmo/Discography: George Delerue (Part 2)
- SCN/No.23 Interview: Jerry Fielding
Filmo/Discographies: Maurice Jarre (Part 3),
Maurice Jarre (Part 1)
- SCN/No.24 Interview: Marcel Scimbene,
Filmo/Discography: Maurice Jarre (Part 2)
- SCN/No.25 Interview: Jerry Goldsmith,
Filmo/Discography: Francesco de Masi,
Article: "The Overlooked Bernard Herrmann"
- SCN/No.26 Interview: Les Baxter,
Filmo/Discography: Elmer Bernstein (Part 1)
- SCN/No.27 Interview: John Addison,
Filmo/Discography: Elmer Bernstein (Part 2)
-
- SCQ/No. 1 Interview: John Williams,
Filmo/Discographies: Vladimir Cosma, Roy Budd,
Photo reportage: Ennio Morricone
- SCQ/No. 2 Interview: George Delerue,
Filmo/Discography: Jerry Goldsmith (Part 1)
- SCQ/No. 3 Interview: Miklos Rozsa (Part 1),
Filmo/Discography: Jerry Goldsmith (Part 2)
- SCQ/No. 4 Interview: Miklos Rozsa (Part 2),
Filmo/Discographies: Carl Davis,
Alex North (Part 1)
- SCQ/No. 5 Interview: Carl Davis,
Filmo/Discographies: Alex North (Part 2),
Bruno Nicolai (Part 1)
Photo-Reportage: Ennio Morricone at Fabriano
- SCQ/No. 6 Interview: Elmer Bernstein (Part 1),
Filmo/Discographies: Bruno Nicolai (Part 2),
Lalo Schiffrin (Part 1)
- SCQ/No. 7 Interview: Elmer Bernstein (Part 2),
Filmo/Discography: Lalo Schiffrin (Part 2)
Photo-Reportage:
Lalo Schiffrin scoring "Osterman Weekend"
- SCQ/No. 8 Article: Jerry Goldsmith -
Entering Herrmann's Zone,
Photo-Reportage: James Horner,
Filmo/Discographies: Nicolai Piovani,
John Barry (Part 1)
- SCQ/No. 9 Film Music Seminar,
Pipes of Pan (The "Under fire"-Score),
Filmo/Discography: John Barry (Part 2)
- SCQ/No.10 Interview: Pino Donaggio,
Filmo/Discography: John Barry (Part 3)
- SCQ/No.11 Interview: Roy Budd,
Filmo/Discography: Armando Trovajoli (Part 1)
- SCQ/No.12 Interview: Maurice Jarre,
Filmo/Discographies: Armando Trovajoli (Part 2),
Stelvio Cipriani (Part 1)

- SCQ/No.13 Interview: Alex North,
Filmo/Discographies: Stelvio Cipriani (Part 2),
John Scott,
Photo-Reportage:
Maurice Jarre scoring "Passage to India"
- SCQ/No.14 Interview: Philippe Sarde (Part 1),
Filmo/Discography: John Williams (Part 1)
- SCQ/No.15 Interview: Philippe Sarde (Part 2),
Filmo/Discographies: John Williams (Part 2),
Luis E. Bacalov (Part 1),
Elmer Bernstein scoring "Marie Ward"
- SCQ/No.16 Jerry Goldsmith Explored,
Filmography: Luis E. Bacalov (Part 2)
Photo-Reportage:
Ennio Morricone, Piero Piccioni, Luis E. Bacalov
- SCQ/No.17 Interview: Elmer Bernstein,
Filmo/Discography: Lee Holdridge
- SCQ/No.18 Interview: John Scott,
Filmo/Discography: Bernard Herrmann (Part 1),
Photo-Reportage: Pino Donaggio
- SCQ/No.19 Interview: Nicolai Piovani,
Filmo/Discography: Bernard Herrmann (Part 2),
Photo-Reportage: John Barry
- SCQ/No.20 Interview: Mario Nascimbene,
Filmo/Discography: Bill Conti,
Maurice Jarre in concert

Price per (airmailed) issue in the USA and Canada: \$ 2.25

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from SCN/No.21 - SCQ/No.11: £ 1.00 in cash
from SCQ/No.12 - SCQ/No.19: £ 1.25 in cash

Price per issue in Europe:
from SCN/No.21 - SCQ/No.11: 63 Belgian francs
from SCQ/No.12 - SCQ/No.19: 100 Belgian francs

Price per issue in Japan (airmailed):
from SCN/No.21 - SCQ/No.11: 80 Belgian francs
from SCQ/No.12 - SCQ/No.19: 100 Belgian francs

Please send me the back issues I have circled:
SCN 21-SCN 24 (out of print!)
SCN 25 - SCN 26 - SCN 27 - SCQ 1 - SCQ 2 - SCQ 3 -
SCQ 4 - SCQ 5 - SCQ 6 - SCQ 7 - SCQ 8 - SCQ 9 -
SCQ 10 - SCQ 11 - SCQ 12 - SCQ 13 - SCQ 14 - SCQ 15 -
SCQ 16 - SCQ 17 - SCQ 18 - SCQ 19 - SCQ 20

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per the subscription rates mentioned on page 3 of this magazine.

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Ronald L. Bohn, P.O.Box 3599, Hollywood, CA 90078
All other countries, return coupon and send payment to:
Luc Van de Ven, Astridlaan 171, 2800 Mechelen, Belgium

CD	Tai-Pan	Jarre	Varèse VCD 47274
CD	Where the River Runs Black	Horner	Varèse VCD 47273
CD	Plow that Broke the Plains / The River (suites for chamber orch.)	Thomson	Angel CDC 747715 2
CD	Star Trek (TV) Vol. II	Steiner, Duning, Fielding	Varèse VCD 47246
CD	Star Trek IV: The Voyage Home	Rosenman	MCA MCAD 6195
CD	Stranger than Paradise	Lurie	Enigma CDE 73213
CD	An American Tail	Horner, etc	MCA MCAD 39096
CD	The Avengers/The New Avengers/The Professionals/Dr. Strangelove,		
	First Men on the Moon, Hedda, Captain Kronos Vampire Killer		Varèse VCD 47270
CD	Big Trouble in Little China	Car penter	Enigma CDE 73227
CD	Blue Velvet	Badalamenti	Varèse CDV 47277
CD	Butch Cassidy and the Sundance Kid	Bacharach	A&M CD 3159
CD	Crimes of the Heart	Delerue	Varèse VCD 47278
CD	Dr. Zhivago	Jarre	MCA MCAD 39042
2CD	Fantasia (1982 recording "based on" the Stokowski version)		Buena Vista CD 001
CD	The fly (has 3 more selections than the LP)	Shore	Varèse VCD 47272
CD	Gone with the Wind (from the MGM/MCA recording)	Steiner	MCA MCAD 39063
CD	The Grey Fox	Baker, Chieftains	DRG CDSL 9515
CD	Henry V suite/ "Belshazzar's Feast"	Walton	MCA Classics MCAD 6187
CD	Hoosiers	Goldsmith	Polydor 8131475 2
CD	John Wayne 2: The Shootist, Cahill, Big Jake	Bernstein	Varèse VCD 47264
CD	Knights of the Round Table (stereo) + Lydia (piano suite)	Rozsa	Varèse VCD 47269
CD	Link	Goldsmith	Varèse VCD 47276

FRANCE

Compiled by Jean-Pierre Pecqueriaux

Gothic	Dolby	Virgin 70489
La Femme de Ma Vie	Musumarra	Carrère 66 419
Lévy et Goliath	Cosma	Carrère 66 421
François Truffaut/Maurice Jaubert: La Chambre Verte, L'Histoire		
d'Adèle H., L'Homme qui Aimait les Femmes, L'Argent de Poche		RCA Milan A293
Fievel et le nouveau Monde (An American Tail)	Horner	MCA 254477 1
La Rumba (mostly period pieces arr./conducted by Bolling)		RCA Trema 310238
Le Déclin de l'Empire Américain (7 themes), Mario (4 themes),		
Le Matou (5 themes)	Dompierre	RCA Milan A298
Grand Guignol (1 side)/Vaudeville (1 side)	Ka ssap	RCA Milan A305
La Storia	Carpi	RCA Milan A309
La Mafia 2 (La Piovra II)	Morricone	WEA Gen. Music 242074 1



45	King Kong lives	Scott	MCA 254672 1
	Le Miraculé	Arriagada	Adès 11 127
	Le Solitaire	Schogger	Polydor 831843 1
45	Jeux d'Artifice	Demay	Virgin Forum 90311
	Jeux d'Artifice	Demay	Virgin Forum 70504
	Platoon	Delerue, Barber, etc	Atlantic 781742 1
	Dernier Été à Tanger	Franklin	MCT MCT MDL 9500
45	Le Moustachu	Cosma	Carrère 14 209

Les Enfants du Silence (Children of a lesser God)

Convertino

Vogue Crescendo

540 146

Down by Law (1 side) / Variety (1 side)

Lurie

Musidisc Attitude ATT52

WEST-GERMANY

Compiled by Gerd Haven

pr Cheyenne Autumn

Abenteuer am schwarzen Fluss

(Where the River flows Black)

North

Horner

Condor CDR 831106

Colosseum CST 8024

2LP El Cid / The Story of 3 Loves / Quo Vadis? / Lost Weekend / Ben-Hur / King of Kings / Dead Men don't Wear Plaid / The Strange Love of Martha Ivers / Private Life of Sherlock Holmes / Plymouth Adventure (conducted by Elmer Bernstein) Rozsa

Colosseum CST 8027-2

UNITED KINGDOM

Compiled by John Wright

CD Fire and Ice

The 4th Protocol

84 Charing Cross Road

Fellini / Rota (selections from 8 1/2, Fellini Roma, Satyricon,

Casanova, Amarcord, The Clowns, La Dolce Vita, etc

Anastasia: The Mystery of Anna

Prick up Your Ears

No Mercy

Castaway

Davis

Schiffrin

Fenton

Rosenthal

Myers

Silvestri

Myers, etc

First Night CAST CD7

Filmtrax Moment 109

That's Ent. TER 1129

Silva Screen FILM 004

Silva Screen FILM 010

Silva Screen FILM 014

Silva Screen FILM 015

EMI EMC 3529

**BELGIUM & HOLLAND**

Compiled by Luc Van de Ven

Crazy Love

Blonde Dolly

CD How the West was Won

Van 't Groenewoud

Asselbergs

Newman

RCA PT 41214

WEA 242 084 1

CBS CD 70284

ITALY

Compiled by Andrea Busi

pr Sodom and Gomorrah (2 LPs, complete score) Rozsa

Hotel Colonial

Gothic

Donaggio

Dolby

Paoli

Morricone

Legend DLD 1/2

Cinevox 33/177

Virgin 70489

Five Rec. FM 13 145

Gen. Music

45 La sposa Americana
Moscow Goodbye

Claudio Fulano: Your Intermezzo label has been around since 1984, and you also distribute the Phoenix and 'RCA SP' labels all over the world. How many copies are actually pressed of each title?

INTERMEZZO: The number of copies we make of a soundtrack LP differs from one title to the next. Intermezzo have the most copies pressed; there are fewer made of each Phoenix album, and even less of each new RCA SP title.

CF: How many units are sold of each new title?

INT.: Most Intermezzo titles sell between 1,500 and 2,000 copies. There are also a few best-selling albums like *FACCIA A FACCIA*, which is just about sold out. We are thinking of reissuing some titles that are sold out. Some people may not like that, since the original pressing is no longer so "limited"; but you must understand that we have only claimed very "limited" pressings of each album, we never stated that we were not going to reissue a given title later on! Of course, these reissues will be limited to 200 or 250 copies, and the reissue will be graphically different so

that it can be distinguished from the original pressing, although the music tracks will be identical...

CF: What is your best selling title?

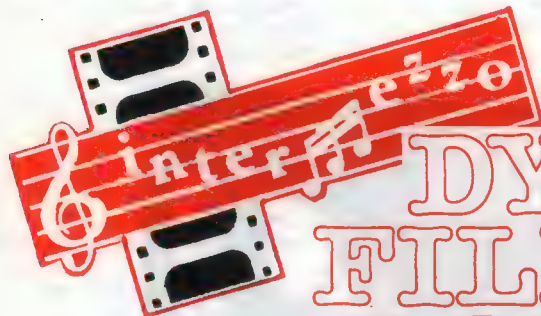
INT.: Although we have done well with *FACCIA A FACCIA*, our best-selling album is without a doubt the compilation LP with the 3 Corbucci westerns, which was sold out in two months. This title, too, will be reissued. The music from *I CRUDELI* was especially popular, not surprising since only one theme had previously been available on a compilation LP.

CF: In which countries do your albums sell best of all?

INT.: In Japan, but in France we also do very well.

CF: What makes you decide to release a particular score on record? Is it because you like the music itself, or is it because many collectors have been asking for the music?

INT.: So far we have released albums that are almost guaranteed a commercial success, although the music was always to our liking in any case. There are some titles that have been requested by collectors, but we don't want to release them on record because we feel that the music is pretty bad! For example, a while ago someone in France suggested that we do a record with the music from



DYNAMIC FILM MUSIC LABELS

CLAUDIO
FULANO



Lavagnino's *GLI SPECIALISTI*, directed by Sergio Corbucci. We were assured of a sale of at least 500 copies of the LP in France alone, because Johnny Hallyday stars in the movie! We felt, however, that the score was of little value, and would be of little interest to collectors.

We decided not to do a record with the music from *OGGI A ME, DOMANI A TE* (again by Lavagnino), because the score is almost completely atonal -- there is only one melody in the entire film! A record like that would surely annoy the listener.

CF: What is the meaning of that mysterious "M" code at the end of each track title on the LPs of *EL GRECO* and *SOULANGE*?

INT.: That was simply a typographical mistake. RCA put this "M" on their typewritten sheets of copy (to identify the tracks - Ed.) and the printer simply copied it!

CF: What can you tell us about future projects?

INT.: We can announce the launch of a new label, "Legend". Rozsa's *SODOM AND GOMORRAH* score was the first album in that new series. For the next project, we'd like to do Nascimbene's *THE VIKINGS* score again, this time with a splendid digital sound, and including the main titles which were omitted from the soundtrack album. Mario Nascimbene always lamented that a certain recording studio (presumably RCA) butchered his music at the recording sessions, resulting in a small, tinny sound and a faulty equalization. Today, with our modern technology, we think we could bring back the tremendous original sound, in all its power and vigor. As to other projects, we will again work together with General Music, with CAM, we'll collaborate with Ennio Morricone, and so on...

CF: How do you obtain the master tapes to a score? Do you get in touch with the recording houses, the music publisher, the composer himself?

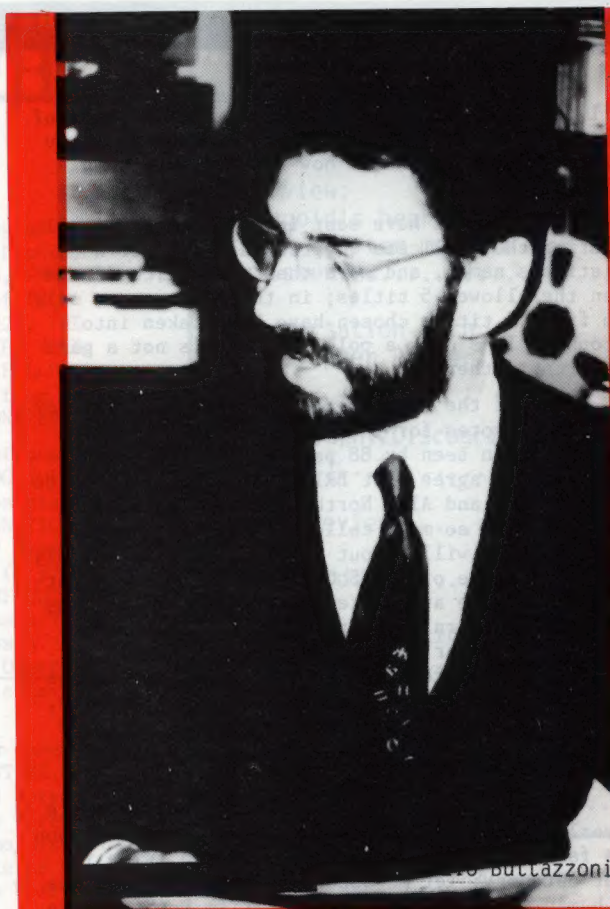
INT.: We don't contact the recording labels, because we don't do reissues, only original records. Instead, we get in touch with the composers; they know that we intend to release a soundtrack of their previously unrecorded music. In each case, the film composer himself is in touch with the music publisher.

CF: What systems do you use to "purify" the sound of those old master tapes, tapes that may have suffered from bad storage, humidity, dust etc?

INT.: There are some filters, equalizers and "echo rooms" that can restore the purity of an imperfectly stored tape. As to the selection of the themes we record, we listen to the music first, then we decide which melodies to include after we have compared each other's impressions and preferences.

CF: Will you ever release compact discs?

INT.: We may begin releasing CD's by the end of this year. Armin Luther, who runs the Colosseum label in West-Germany, has offered us his co-operation to manufacture these CD's taken from our stock titles, so in the near future we'll have CD's too.



Sergio Bassetti



Here they are, the final Masters Film Music poll results. In all, we have received a total of 408 questionnaires -- a fairly poor result if you reflect that SOUNDTRACK! now reaches more than 2,100 collectors.

Some readers have sent in more than one poll (listing the duplicate questionnaires under a relative's name), and more than a few ticked more than the allowed 5 titles; in this last case, only the first 5 titles chosen have been taken into account. It's only a poll... but it's not a game of darts, either.

Some of the results are quite surprising, for example 87 votes for THE CHALLENGE, a film which has only been seen by 88 people. At least most fans seem to agree that BRIDGE AT REMAGEN needs to be recorded, and Alex North will be heartened to discover that so many collectors are hoping his score to 2001 will be put on disc. The relatively low final score of KINGS OF THE SUN is disappointing, but may be attributed to the fact that films like REMAGEN turn up quite often on TV (making everyone familiar with the music), while KINGS does not. Some readers are hoping for recordings of BROTHER SUN SISTER MOON or BLUE SOLDIER (sic), which makes me wonder where they have been these last 10 years: on the Mosquito Coast with Peter Weir and Harrison Ford?

In the compilation LP category, Goldsmith is clearly the winner. Some fans have commented upon the fact that Michael Kamen was listed twice in that category; let me assure them that it was due to human error and not to favoritism. (Still, we shall publish an interview with Kamen in the near future. Make of it what you will).

For reasons of limited space, only titles in both categories which obtained a minimum of eight votes have been listed here. In all, the 408 fans who took part in the poll came up with 118 film titles in the first (LP) category alone...

LVDV

I would like to take this opportunity to thank everyone who took part in the Masters Film Music score research poll. With all results now in and tabulated, you can look forward to reading in the next issue of SOUNDTRACK! which scores from this list we shall first induct into our series. In the meantime I hope you all enjoy our two volume issue of Jerry Goldsmith's epic score for Franklin J. Schaffner's new film LIONHEART. These albums will be available in August.

ROBERT TOWNSON

MASTERS FILM MUSIC POLL RESULTS

1. 135 votes: NIGHT CROSSING (Goldsmith)
2. 126 votes: 2001 (North)
3. 121 votes: TORA TORA TORA! (Goldsmith)
4. 117 votes: KINGS OF THE SUN (Bernstein)
5. 107 votes: BABY (Goldsmith)
6. 102 votes: THE POSEIDON ADVENTURE (Williams)
7. 101 votes: JOURNEY TO THE CENTRE OF THE EARTH (Herrmann)
8. 97 votes: BRIDGE AT REMAGEN (Bernstein)
9. 94 votes: MAGIC (Goldsmith)
10. 87 votes: THE CHALLENGE (Goldsmith)
11. 83 votes: DEAD MEN DON'T WEAR PLAID (Rozsa)
12. 80 votes: RAISE THE TITANIC! (Barry)
13. 76 votes: JOURNEY OF NATTY GANN (Horner)
14. 72 votes: RAGGEDY MAN (Goldsmith)
15. 63 votes: SOMETHING WICKED THIS WAY COMES (Horner)
16. 56 votes: THE SEA HAWK (Korngold)

17. 55 votes: Goldsmith TV movies
18. 46 votes: ELISABETH AND ESSEX (Korngold)
19. 43 votes: HEARTBEEPS (Williams)
20. 40 votes: REVOLUTION (Corigliano)
21. 39 votes: Concert works
22. 33 votes: GLORIA (Conti)
23. 27 votes: UNDER THE VOLCANO (North)
24. 25 votes: PRIZZI'S HONOR (North)
25. 23 votes: THE GREAT SANTINI (Bernstein)
26. 22 votes: ESCAPE TO VICTORY (Conti)
- 22 votes: Documentaries (North, Bernstein)
27. 15 votes: THE MIRACLE WORKER (Rosenthal)
28. 14 votes: CROSS CREEK (Rosenman)
29. 10 votes: SHANKS (North)
30. 8 votes: HANOVER STREET (Barry)
- SAVAGE ISLANDS (T. Jones)
- JASON AND THE ARGONAUTS (Herrmann)

Collection Albums

1. 47 votes: 100 RIFLES (Goldsmith)
2. 40 votes: LONELY ARE THE BRAVE (Goldsmith)
40 votes: RIO LOBO (Goldsmith)
3. 38 votes: RIO CONCHOS (Goldsmith)
4. 35 votes: THE OTHER (Goldsmith)
5. 29 votes: BLACK SUNDAY (Williams)
6. 28 votes: SHANE (Young)
7. 26 votes: BRAZIL (Kamen)
26 votes: DEAD ZONE (Kamen)
8. 25 votes: SECONDS (Goldsmith)
9. 23 votes: MIDWAY (Williams)
10. 22 votes: ESCAPE TO VICTORY (Conti)
11. 21 votes: THE BALLAD OF CABLE HOGUE (Goldsmith)
12. 19 votes: HIGHLANDER (Kamen)
THE MEPHISTO WALTZ (Goldsmith)
13. 18 votes: THE BALLAD OF CABLE HOGUE (Goldsmith)
PLAYERS (Goldsmith)
14. 17 votes: DAMNATION ALLEY (Goldsmith)
THE SATAN BUG (Goldsmith)
15. 15 votes: BIG WEDNESDAY (Poledouris)
FAMILY PLOT (Williams)
CARTOUCHE (Delerue)
ESCAPE FROM THE PLANET OF THE APES (Goldsmith)
THE ILLUSTRATED MAN (Goldsmith)
16. 14 votes: HANOVER STREET (Barry)
RICH AND FAMOUS (Delerue)
17. 13 votes: SCARAMOUCHE (Young)
THE LIST OF ADRIAN MESSENGER (Goldsmith)
THE SPIRAL ROAD (Goldsmith)
VON RYAN'S EXPRESS (Goldsmith)
18. 12 votes: IRON EAGLE (Poledouris)
WOLFEN (Horner)
THE POSEIDON ADVENTURE (Williams)
THE SALAMANDER (Goldsmith)
TWILIGHT'S LAST GLEAMING (Goldsmith)
19. 11 votes: BREAKHEART PASS (Goldsmith)
MAGIC (Goldsmith)
20. 10 votes: VALLEY OF THE KINGS (Rozsa)
TAKE A HARD RIDE (Goldsmith)
BREAKOUT (Goldsmith)
CABO BLANCO (Goldsmith)
21. 9 votes: UNCOMMON VALOR (Horner)
7 DAYS IN MAY (Goldsmith)
22. 8 votes: THE TAMARIND SEED (Barry)
ALL THE BROTHERS WERE VALIANT (Rozsa)
THE DETECTIVE (Goldsmith)

Forthcoming interviews:

Jerry Goldsmith, Carl Davis, Michael Kamen, Screen Archives (in our new Dynamic Film Music Labels series), John Scott...

WANTED: All Jerry Cotton singles. Histoire d'O (Polydor MP 2520). Summer Night Fever. Soldier Blue (Pye NSPL 18348). Goodbye Emmanuelle (Philips FDX 334). Lawrence of Arabia (boxed + booklet). Mado. La Piscine (UAS 6715). Ransom (EMI pressing).

Wolfgang Füllenbals, Am Krebsenbachl 24, A - 2700 Wiener Neustadt, Austria

FOR SALE: Many old and rare Morricone singles and LP's. All originals. Send for list.

David Lloyd, 274 Earlham Road, Norwich, Norfolk, England

WANTED: The following Japanese 45's: JOHN BARRY DR. NO (CBS Sony CBSA 82039), 007/NEVER SAY NEVER AGAIN (A and M 787), MISSION IMPOSSIBLE (DOT JET 1915), SUPERMAN III (Warner Bros. P1774). Also any rare James Bond material, LP's, 45's, EP's, etc.

B. Bhachu, 7 Kings Road, Bramhope, Leeds LS16 9JN, England

WANTED: IMAGES. Either the album or a tape.

Paul Van Hooff, Leuvensebaan 296, 3051 Sint-Agatha-Rode, Belgium

WANTED: DAMIEN - Omen II, THE REIVERS, IMAGES. Mint copies only.

FOR TRADE: Mint copy of THE OMEN (UK pressing), or will buy.

NILS HANSSEN, Østagiøttvn 1B, 2010 Strømme, Norway

TRADE MARKET

IMPORTANT: Please do not send any more Trade Market ads, as this feature will be dropped from the magazine, beginning with the September issue.

FOR SALE: SUNSET SUNRISE, ALLE ORIGINI DELLA MAFIA, FILM D'AMORE E D'ANARCHIA (Cinevox 33/67), TEN TO SURVIVE, IL BRIGANTE (CAM 30-031) and other rare soundtracks, in mint condition.

Michael Marx, Kreideweg 14, 1000 Berlin 47, West Germany

FOR SALE: CD's like OUT OF THIS WORLD, NORTH BY NORTHWEST, ENEMY MINE, and LP's including SPACE CAMP, FITZWILLY, BEHOLD A PALE HORSE, SAMSON AND DELILAH/QUIET MAN.

Phil Bambach, 106 Pacific Ave., Penshurst, NSW, Australia 2222

WANTED: Records by Isabelle Adjani, with Serge Gainsbourg and Sebastien Santamaria. Also, any video material (VHS) about her: movies, clips, TV interviews, and so on.

Carlos Arrieta Casas, C/G. Yaguë 5, 28020 Madrid, Spain

FOR SALE: deleted soundtracks in mint condition, e.g. SALVO D'ACQUISTO, SHAKE HANDS WITH THE DEVIL, ADDIO FRATELLO CRUDELE, LEONARDO DA VINCI, THE POWER (Citadel), YOUNG BESS, WILL PENNY, THE HORSEMEN, and many others.

Enzo Cocumarolo, Via Longhena 4, 20139 Milano, Italy

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...

Wants lists are welcome

.....
New record releases on INTERMEZZO, SP 8000 and PHOENIX labels:

CARTAGINE IN FIAMME ["Carthage in flames"] (Mario Nascimbene)	IM 010
QUIEN SABE? ["A bullet for the General"] (Luis E.Bacalov)	IMGM 011
(this re-issue has different cover and 5 tracks more than previous record)	
COSA AVETE FATTO A SOLANGE? ["Terror in the woods"] (E.Morricone)	SP 8062
CI RISIAMO VERO PROVVIDENZA? (E.Morricone - B.Nicolai)	SP 8063
GLI SCHIAVI PIU' FORTI DEL MONDO [" 7 slaves against Rome"] (F.De Masi)	PHCAM 09
IL LADRO DI BAGDAD ["Thief of Bagdad"] (Carlo Rustichelli)	PHCAM 10
THE BOUNTY KILLER ["The ugly ones"] (Stelvio Cipriani)	PHCAM 11

.....

Soon available a deluxe fold-out double LP set of Miklos Rozsa's score

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